Syokuren water-works reservoir in a

EXCAVATED

Claiming keen attention among archaeological circles in Japan, Chosen and Manchoukuo, the official excavation of the ancient mausolea of Kokuryo Dynasty, which are located along the Daido River will be started today in the presence of Dr. Oba, head of the Rakuro Culture Study Institute and instructor at the Tokyo Academy of Fine Arts; Messrs. Oba, Arimitsu and Sawa all of the Keijo Imperial University, and other archaeological students. Dr. Koizumi, head of the Rakuro Museum at Heijo, and Mr. Takubo of same, who are expected to superintend the said work, will leave Heijo for Manchoukuo for the purpose of excavatingthe Kokuryo mausoleum in Chi-an-hsien upon the request of Machoukuo.

Above shows many ancient mausolea of Kokuryo Dynasty dating back more than 1,200 years ago as seen in the distance from the spot where Anhak Detached Palac e was then situated.

Book Review — Kr. Herald Aug. 27, 1972

Guide, History Combined

PALACES OF SEOUL: YI DYNASTY PALACES IN KOREA'S CAPITAL CITY, by Edward B. Adams. Seoul: Taewon Publishing Co., 1972. Maps, photograph, charts and Index. 226 pages. $4.50.

Reviewed by Samuel Hugh Moffett

Few books, whether for visiting tourists or for resident Koreaphiles, can match the appeal of Edward Adams' newest guide book and history of Seoul's royal palaces. It is a happy combination of practical handbook for the sightseer with its maps and diagrams of the loveliest gardens and buildings in Seoul, but more than that, (for those who are as much concerned with time as with space) it is a fascinating repository of detail on the history and intrigues of Korea's last great reigning dynasty, the Yi.

Photographically, it is an irreplaceable record of the last vestiges of the middle ages in Korea, the final memorials and ceremonies of a royal house that began to rule a hundred years before Columbus.

Edward Adams, whose grandfather reached Korea in the days of Queen Min, has developed a unique friendship with the surviving members of the royal family. He has included almost a hundred pages of his photographs, twenty-six of them in splendid color.

They range from intimate glimpses of the last living representatives of the dynasty to eye-catching vistas of soaring palace roofs, from rare historic photos of reigning royalty to the more earthy details of the burial of a palace concubine.

The book is essentially a distillation of material presented by the author in his earlier, hard-to-find publication, *Through Gates of Seoul*, Vol. I (1971), condensed and rearranged for easier reference, and with a good deal of new material and photographs added. The printing is even better than before.

Beginning with Kyongbok Palace in Chapter I, and Changdok Palace in Chapter II, Adams devotes separate chapters to the Secret Gardens of Changdok Palace (Ch. III); the adjoining Zoo (Ch. IV) which was once a detached palace, the only one with a throne hall surviving from the early Yi period; Toksu Palace next to City Hall (Ch. V); and the Royal Ancestral Shrine across the bridge from Changdok Palace (Ch. VI) where in an annual six-hour ceremony still held every spring, Mr. Yi Kyu, son of the last crown prince and heir of the six-hundred-year-old dynasty, honors the spirits of his ancestors in stately rituals as old as time.

For the historically minded, in addition to the wealth of palace legend and dynastic lore in the text, an appendix contains a chart of the 27 kings of the Yi dynasty, and of the descendants of the last real king, Kojong — his fourteen children, ten wives and numerous grandchildren of whom nineteen are still living.

Art and archaeology buffs will appreciate the list of first and second rank national treasures which are to be found in the palace grounds, including those in the National Museum which is currently being relocated from Toksu Palace to a new building in Kyongbok Palace.

Palaces of Seoul is beautifully printed and produced. The color layouts are magnificent. Even more remarkable, my first quick reading turned up only one typographical error, which must be a record for books printed in Korea. Others will surely find more, but the Taewon Publishing Co. is to be commended for a first-rate production.

Now that this useful volume is available, supplementing the Clarks' valuable general guide to the capital, *Seoul Past and Present*, (published by the Royal Asiatic Society), Westerners will no longer have grounds to complain that they are unable to find any more the rich remaining traces of Korea's ancient beauty beneath the spreading blight of twentieth-century progress in metropolitan Seoul.

* * *

The reviewer is associate president of the Presbyterian Theological Seminary in Seoul.

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The art of Korea differs widely from the exaggerated and distorted type of China and the sentimental and pattern-ridden degeneracies of Japan. Simplicity, coupled with earnest dignity, is the keynote of Korea's art. Indeed, this taste for the classically simple in design is a part of the very nature of the people.

Koreans' Gift For Art

Andreas Eckardt, whose "History of Korean Art", written in 1929, is one of the outstanding works of its kind, says: "The nation is too poor to erect large buildings or to afford the luxury of costly establishments or artistic adornment; but, in the departments of dress, housing, and simple interior furniture

Korean household chest
—Courtesy Smithsonian Institute

in which taste can still be displayed, we discern a really deep-seated sense of art, not artificial, but inborn. In my leisure time I have repeatedly shown to the people pictures of different countries in various coloring and of varying degrees of excellence, and have often been amazed at their happy choice and unerring judgment. The Korean eye never failed to prefer simple and beautiful lines, forms, and colors; anything too crowded, too profuse, too glaring generally met with disapproval. This kind of experiment . . . enables us to recognize the inborn national gift for art, and, as a rule, unconscious aesthetic taste . . . In addition to this natural artistic sense and taste, the Korean nation is endowed with considerable technical skill."

Styles of Architecture

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Korean dwelling house near Seoul

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The floor is next prepared. For the rooms to be heated, a system of flues is built leading from a fireplace (which fireplace also forms the kitchen in a small house) under the floor to a chimney which may be some feet from the building. Over these flues is laid a floor of flat limestone which is neatly cemented and finally covered with a thick, rich oil paper of the country, thus making a tight floor through which the smoke is prevented from escaping into the white-papered room.

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between the uprights, upon this neat crates of plaster are laid and the whole is covered with white paper on the inside when dry. These walls, on their outer aspect, are given a rather imposing and substantial appearance by being faced with stones to the height of a man, thus protecting the plastered walls from the weather; the unfaced portion above being protected by the

Imperial throne, Chank-tok palace, Seoul

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It is in Korea that the oldest pagodas in the Far East are found. In fact, Korea has so characteristically cultivated the stone pagoda that it has become in some measure symbolic of the country. The Korean pagoda is simple and primitive. Neither in material nor in size does it approach Chinese patterns and yet it is admirably calculated to exhibit clearly the distinguishing features of Korean art. These are of an often baffling simplicity, corresponding to the unpretentious character

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Korean handicrafts show outstanding production from ancient times, especially splendid silver and gold trinkets and filigree—by comparison with which the gold and silver ornaments produced today are comparatively clumsy in execution.

It is in Korean tombs that the oldest lacquer work of the Far East is found. During the Koryu period and especially under the Yi dynasty there was a brisk production of black and red dining tables, lacquered boxes and chests, the latter as a rule with metal fittings and inlaid with mother of pearl. These,

Porcelain screen from palace at Seoul, Korea
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by reason of their artistic perfection of form and the supple, restrained and elegant line-work of their decoration have won the admiration of all lovers of art.

The oldest bells of the Far East with splendid reliefs and a marvelous bouyancy of line are also of Korean workmanship. There are many other outstanding examples of Korean handicraft, such as vessels and other objects overlaid with silver, characteristic brassware such as delicately chased bowls and candlesticks, artistic wood carvings and embroideries.

Korean pottery, which has achieved a world wide reputation will be discussed in detail in a later article.

Korean tobacco boxes
—Courtesy Smithsonian Institute

The Korean Affairs Institute promotes, through interchange of knowledge, a universal spirit of goodwill, equality in freedom, just peace, and perpetuation of democracy. It endeavors to assist in the realization of the United Nations victory by searching for means whereby Korean abilities and resources may be effectively utilized.

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Vol. II | MARCH 24, 1945 | No. 31

NOTES ON KOREAN ART AND ARCHITECTURE

MOST of the development of Korean art took place during the early era of Korean history. In the last few centuries, when she refused to allow strangers within her borders and became known as "The Hermit Kingdom", the result of isolation was the impoverishment not only of the country itself, but of its ideas and its arts.

However, much has come down from early times, and, though there are few samples of Korean art now to be found in any of the occidental countries, experts are agreed that Korea has been responsible for the production of some of the most beautiful and classical art of the Far East.

The art of Korea differs widely from the exaggerated and distorted type of China and the sentimental and pattern-ridden degeneracies of Japan. Simplicity, coupled with earnest dignity, is the keynote of Korea's art. Indeed, this taste for the classically simple in design is a part of the very nature of the people.

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In Korean art, religious, mythological and, more rarely, historical subjects are generally chosen for representation. After these, the greatest preference is shown for objects of nature. Many varieties of ornaments are employed. These, too, are taken mostly from nature, though frequently from the written character, while simple lines and geometrical figures occur comparatively often.

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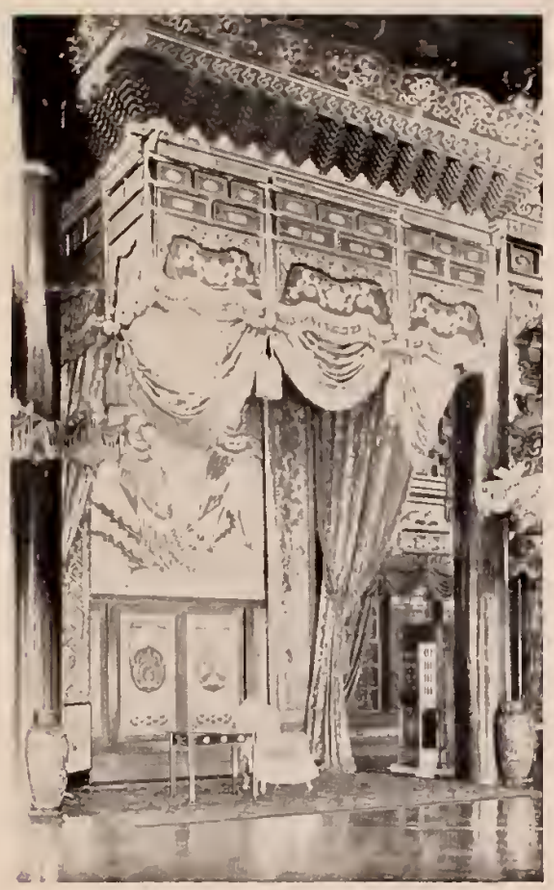

Imperial throne, Chank-tok palace, Seoul

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Korean pottery, which has achieved a world wide reputation, will be discussed in detail in a later article.

Korean tobacco boxes
—Courtesy Smithsonian Institute

June 18, 1980

Korea's Cultural Roots

Early Korean Painting

By Jon Carter Covell

The love of nature and the sense of rhythmic flow that were later to characterize so much of Korean art, were very early seen in the murals which decorated its tomb chambers for the dead. Although none of the Koguryo tombs fall within the present boundaries of south Korea, these works nevertheless should be taken into account when looking back at Korea's cultural roots.

From the fourth to the seventh century the North Asian nomads who ruled northern Korea or Koguryo kingdom were buried in tombs of expertly dressed stone, so monumental they almost equaled Egypt's pyramids in some cases.

Granite walls, erected with the finest engineering skills, were plastered over inside the tomb chambers and painted with memorial genre scenes to lighten the load of the afterlife of the deceased.

These scenes were created by mineral colors which are still bright after almost two thousand years.

Thousands of such tombs are scattered from the Yalu River to present day Pyongyang. These murals tell us much about the early Korean race. One fourth-century tomb reveals a procession almost twenty feet long, showing oxcarts, horses and cavalry as well as archers.

Korea's love of dance and music, still fourishing today, is confirmed by the early fresco paintings upon the ancient tombs. Present day Korean dancers wear the same pleats in their skirts and toss the same scarves from their long sleeves as shown in the murals of long ago. One fourth-century tomb has dozens of musicians playing over ten different instruments, some of the musicians being mounted on horseback. (See illustration)

Another tomb discloses a colorful hunting scene with men astride horses at full gallop. One hunter turns sidewise to loosen a whizzing arrow from his crossbow. Besides these realistic scenes, the tomb paintings have more formal designs including floral scrolls, particularly the lotus and honeysuckle vines, reminding us that Buddhism became accepted in Koguryo in 372 A.D. An earlier shaman belief may be reflected in the stars painted on the ceiling, or the sun, moon and constellations.

This illustrates the hunting scene on the left wall of The Tomb of the Dancers, a two-chambered tomb, both rectangular shaped. The two deceased, husband and wife, are portrayed on the back wall while this scene of hunting, plus another of dancing, seem to be for their amusement in the afterlife. The corbelled dome has clouds and signs of the firmament painted upon it. This is near the Yalu River.

By contrast, contemporary Chinese tomb paintings appear more sedate, almost static. Han tomb murals do not show the same kind of flowing dancers, with horses so fleet, hunters so daring, and a sense of motion which is quite entrancing (in the Korean tombs).

For a long time only the northern kingdom of Koguryo was thought to have this wealth of mural paintings from the early centuries. However, as recently as 1971, a tomb with paintings was discovered in Paekche territory further to the southwest of the peninsula. Furthermore, the seventh-century Tamamushi Shrine, an excellent example of Paekche lacquer-oil painting with landscape scenes, stands in the Museum at Horyu-ji, Japan, a gift from one count to another.

An even more startling early painting was discovered in 1973 on a birch bark surface (of all things) which formed the mudguard of a horse. This came from the fifth-century tomb #155, in Kyongju, capital of Old Silla. This "Divine Horse," a form of oil painting, reveals the same sense of animal exuberance as noted before, with a feeling flying over the mundane which surely was based on a strata of shaman beliefs. The same type of lyric flow, another-worldly sense of magic, was injected into the heavenly beings who decorated the bronze bells of Silla.

Buddhism's insistence on cremation (for high as well as low) brought about the end of tomb building and thus tomb painting. That left only scrolls on silk, which are very fragile and not so durable.

Korea's Cultural Roots

Drunk and Sober

By Jon Carter Covell

Korea Times. Feb. 15, 1980

On the left side is a tiny bit of silk measuring only 15.7 cm by 22.9 cm, or less than ten inches in height, executed with ink and light colors. Yet it is not a painting that you easily forget, once having seen it. This artist named Sim Sa-jong (1707-1769) supposedly was not known for his figure painting, but rather for his birds and insects. His friend (some friend!) wrote of him that "He was not good in figure painting." So we all need friends like that! Perhaps it was after this "friend" (Kang Se-hwang) wrote such an estimate that this artist became aroused, drank a goodly amount of rice wine, and created this scene of an immortal sporting with a toad.

Since no one had actually seen an immortal, there was no norm for this type of "figure painting" and so Sim Sa-jong could do as he pleased. This composition is lively and dynamic, intimately showing the relationship between the figure and the toad which is balancing precariously on tiptoe (or tipclaw?) as the immortal teases it with a plaything over its head. In fact, this painting is so lively in contrast to the deadpan Confucian scholars that usually passed for "figure painting" during the eighteenth century, that the painter Sim must have been slightly out of his normal mood at the time of its creation. An immortal need not be restricted by man-made laws, and a Taoist immortal was known as a heavy drinker. Thus this court painter appears to have jumped out of the tight bounds that held him, and sought to prove to himself that he could paint figures. The rough, quick strokes suggest some lack of inhibition, while the unkept hair, ragged pants, and open mouth are also the opposite of Confucian decorum. Here is an artist in revolt, creating a lively and refreshing tableau for us to enjoy. In some way this quick sketch, this moment of revolt against society's constraints, was not destroyed and so remains today to let us glimpse the mind of Sim Sa-jong when it was aroused.

The portrait on the right represents quite the opposite, although it is by an unknown artist. The conditions of the court painters during the middle Yi dynasty were appallingly depressive. While the Yi kings murdered their relatives, suffocating and strangling one another, the painters of the court bureau were used to make the gentlemen look like models of Confucian virtue. (Of course, a few were, but only a very few.)

The painters succeeded well enough that today we have a series of rather cold, prim and proper portraits, the exact opposite of the toad-sporting immortal. On the right is a portrait of Yi Chae (1680-1746) by an unknown court painter. It represents the opposite tendency. This painting measures 56.5 by 97 cm and also is in ink with light colors on silk, but there the similarity ends. The minute delineation of the face, the costume and even the coloring aims at suggesting his man's noble character as well as his actual appearance. According to Confucian thought, the works of the brush reveal a man's character. That makes calligraphy the best evidence, but lacking calligraphy, then a portrait such as this will do.

The most skilled artists in the land were appointed to the Bureau of Painting in Yi times, and after their duty of painting the royal family, their secondary duty was to preserve the likenesses of meritorious civil servants, such as this portrait. One cannot but wonder if Yi Chae ever had too much to drink or ever had an idle thought about the fun there might be in playing with a toad? or other things?

These two paintings, then, show two sides of the Korean gentleman in the eighteenth century. Whenever some newcomer asks me why the Korean man drinks so much, I usually reply "Because of Confucian repression." Both these paintings are in the classical tradition of Korean art; they are not folk painting, but one shows the madcap side when inebriated, the other the opposite. Both were painted at approximately the same time, and both are unmistakably Korean.

An inebriated immortal sporting with a toad, painted by Sim Sa-jong who supposedly "wasn't good at figure painting."

A model public servant, Yi Chae who died in 1746, painted by an unknown artist of the government's Bureau of Painting. Both works are in Seoul National Museum's collection.

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Vol. II APRIL 12, 1945 No. 32

KOREAN POTTERY OF THE KORYO PERIOD (935-1392)

With reference to nine selected pieces in the Freer Gallery of Art, Washington, D. C.

By EVELYN B. MCCUNE

Mrs. McCune, author of this article, was born in Pyengyang, Korea. Her father, Dr. A. L. Becker, later became head of the science department of Chosen Christian College, at Seoul, the capital, and it was at Seoul that Mrs. McCune received her elementary education and finished high school. She then came to the United States and was graduated, B.A., from the University of California in 1930, where she specialized in the study of art. Returning to the land of her birth, she taught for a time at the American School in Korea. In 1933, she became the wife of Dr. George M. McCune, at present connected with the Office of Far Eastern Affairs of the State Department.

Mrs. McCune has taught art in Occidental College in Los Angeles and Polytechnic School in Pasadena, California, and is the author of several articles on the subject.

THE potter's trade in Korea has been a brisk and flourishing one for many centuries, judging by the quantity of shards that remain, some of them dating from neolithic times. One may collect a thousand such fragments: roof-tile, household crockery, religious gear, and find no two alike, such is the range of type and design.

In general Korean pottery falls into two classes: the red soft-paste crockery in common use; and the gray, hard-paste

Jar and stand. Acquired by Mr. Freer from Yamanaka and Company in 1907. Lent for exhibition to the Japan Society in Feb. 1914 and to the Metropolitan Museum of New York 1916 - to 1920. Reproduced in "Art in America", 1914; Eastern Art, Vol. II, 1930.

Courtesy Freer Gallery of Art

porcelaneous pottery that is wheel-turned and more elegant. To this second class belongs the celebrated celadon-like ware that reached such an admirable peak of development during the Koryo period. Examples of this ware were much praised at Kublai Khan's court as well as at the capital of the shoguns where Korean celadons were admired so extravegantly that quite a demand was created for them for use in the performance of the tea ceremony. A Chinese poem speaks of the impossibility of imitating the famous Korean sky-color.[1]

Simplicity and Beauty

A chinese envoy to Korea in 1125 described certain pieces of Korean porcelain as resembling in color the ancient sky-color so rare and so highly prized in Chinese ceramics.[2] Mr. Rackham of the Victoria and Albert Museum sums up the qualities of Koryo pottery briefly as follows:

> *In general the Corean wares of this classical period (924-1392) show a dignity and simplicity of form, combined with an exquisite sense alike of right proportion in spacing and of the beauty of subtle curves, which entitle them to a high rank among the achievements of the potters of the world.*

The superior, wheel-turned pottery may be studied in two main divisions: that of the green-blue ware and that of the white ware.

The former, the celadons, are more famous. Many celadons, however, are ornamented with white inlay or white medallions. The latter, the white ware, has often been confused with the Chinese Ting Yao. That it is not Chinese in origin is the opinion of many of the best informed experts.[3]

Technical peculiarities that differentiate Korean ware from other wares is the fact that the footring is generally glazed and there are from three to twelve spur marks or bits of sand

Courtesy Freer Gallery of Art

Wine-ewer of bronze form (left). The glaze is a brilliant gray-green over brown with a line crackle. The design is inlaid in while. This piece was acquired by Mr. Freer in 1909. It was lent to the Japan Society in 1914; was reproduced in Eastern Art, Vol. II, 1930. Ritual wine-ewer (right) with hinged cover over spout. The glaze is grayish, lustrous; the crackle scattered. The design is inlaid in white and black, a good example of Korai unkaku (clouds and storks). It was acquired by Mr. Freer from Yamanaka and Company in 1909; was lent to the Japan Society for exhibition in 1914 and has been reproduced in Eastern Art, Vol. II, 1930; in Coomaraswamy, A. K. and Kershaw F. S. "A Chinese Budhist water vessel and its Indian prototype"; in Guest, G. D., "Chinese Porcelain at the Freer Gallery of Art," American Ceramic Society Bulletin, Columbus, Ohio, 1941.

Courtesy Freer Gallery of Art

Vase, pear-shaped with a trumpet lip (left). The design is inlaid. Here is to be seen the small aster-like flower used so frequently in this ware; like the mishima-de of Japan. This piece was lent to the Japan Society in 1914 and to the Metropolitan Museum of New York, 1916-1920. Reproduced in Eastern Art Vol. II, 1930. Vase, (right), haluster form with silver-rimmed mouth. The design is in black and white inlay under a crackled glaze. This piece was acquired by Mr. Freer in 1909 from Yamanaka and Company. It was exhibited by the Japan Society in 1914 and has been reproduced in Eastern Art, Vol. II, 1930.

Courtesy Freer Gallery of Art

Wine-jug, melon-shaped (left). The cover is a lotus flower with a seated bird finial; is attached by a cord. The design is incised in the paste under the glaze. This piece was acquired by Mr. Freer in 1907 from Dr. H. N. Allen. Dr. Allen thought that the cover was a pine cone surmounted by a squirrel, a reasonable and attractive idea. The Korean potter, however, was bound by conventional and traditional designs which he might vary but not desert. Loaned to the Metropolitan Museum, New York, 1916-1920. Wine-pot (right), double-gourd form with twisted handle. The celandon is a brilliant gray-green with crackled surface. This piece was acquired by Mr. Freer in 1909 from Yamanaka Company. It was loaned for exhibition purposes to the Japan Society in 1912 and to the Metropolitan Museum, New York, from 1916 to 1920.

adhering to it owing to the method of resting the piece on a bed of sand while it is being baked.

Distinctive Shapes

There are certain shapes distinctively Korean also: the cup on a high foot with its accompanying stand; wine-pots modeled, in a great variety, in melon or gourd shapes, bamboo plants and so forth. But the most important peculiarity of Korean celadon is the technique of decorating with unglazed inlay. By this method an intaglio design—made by hand or mould—is filled flush to the body with threads of white clay, often enhanced by additional decorations of black clay. This method seems to have originated in Korea. It is called *sanggam* ware by Koreans, *shokan* ware by the Japanese.[6]

Another distinguishing feature is the fact that there is so little flamboyance to be found in Korean ceramics, a fact that is not equally true of the more conspicuous wares of China and Japan.

In conclusion it may be said that, owing to the fortunate preservation of a quantity of first class artifacts because of the custom of burying ceremonial vessels with the dead, the study of Korean pottery provides a splendid index to the general art habits of the country and the general good taste of the people.

[1] W. Hough, "The Bernadon, Allen, and Jouey Corean Collections in the United States National Museum," *Report of the U. S. National Museum* 1891, Washington, 1893, p. 435. The poem begins: "Kaoli pe-chun ja . . . ."

[2] The color is described as resembling the ancient "pi-se" or secret color of Yueh-chou as well as the new porcelain of Ju-chou. This last passage has often been quoted as giving the clue to the nature of the last-named Chinese ware. S. W. Bushell, *Description of Chinese Pottery and Porcelain, being a translation of the T'ao Shu*, Oxford, 1910.

[3] Bernard Rackham, *Catalog of the Le Blond Collection in the Victoria and Albert Museum*, London, 1918, p. 52.

[4] L. D Warner, "Korean Grave Pottery of the Korai Dynasty," *Bulletin of the Cleveland Museum of Art*, April, 1919

[5] *Ibid.* for Japanese names of various classifications: celadon, Korai seiji; celadons with inlay, Korai unkaku; celadons with painted patterns, egorai; white ware, hakugorai; bluish glaze, seijihaku; honey glaze, amegusuri; greasy white, nyoju.

Courtesy Freer Gallery of Art

G TO AMERICAN MISSIONARY IN 1884

The fourth bowl from the left is the famous Allen bowl. It is a "celadon saucer of opaque, porcelaneous, light grey, hard paste. The glaze is thick, vitreous green, crackled; the resulting combination giving a beautiful gray green color resembling some varieties of jade." Description in catalog of U. S. National Museum. The bowl was returned to its owner in 1928. This is what Dr. Horace N. Allen who later became American minister to Korea, says about how he acquired it: "As an instance of the value placed upon the ware in Korea, I may add that in 1884 after saving the life of the prince next in power and influence to the ruler (Min Yung-ik. E. M.) I was given a present of the most precious thing they could think of. It came escorted by a large company of officials and their retinues and when the lacquer and silk wrappings were removed I discovered simply a little gray bowl. It was a specimen of their ware and has been on exhibit in the Smithsonian Museum many years. I knew nothing of this ware then and my disappointment must have been evident, for great pains were taken to educate me regarding the pottery thereafter." From a letter to Mr. C. Freer in March, 1907.

OF INTEREST TO FRIENDS OF KOREA

Two bills have recently been introduced into the Senate and the House of Representatives to authorize the naturalization and the admission into the United States under a quota, of Koreans. Both bills are still in committee. The Senatorial bill (S. 730) was introduced by Senator Claude Pepper of Florida on March 13, and Dr. Adam Clayton Powell of New York presented bill H.R. 1901 to the House of Representatives on January 31. Text of the latter bill follows:

A BILL to authorize the naturalization, and the admission into the United States under a quota, of Koreans and descendants of Koreans.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That so much of section 303 of the Nationality Act of 1940, as amended (U.S.C., 1940 edition, Supp. III, title 8, sec. 703), as precedes the proviso is amended to read as follows:

"Sec. 303. The right to become a naturalized citizen under the provisions of the Act shall extend only to white persons, persons of African nativity or descent, descendants of races indigenous to the Western Hemisphere, Chinese persons or persons of Chinese descent, and Koreans or persons of Korean descent:".

Sec. 2. With the exception of those coming under section 4(b), (d), (e), and (f) of the Immigration Act of 1924, as amended (U.S.C., 1940 edition, title 8, sec. 204 (b), (d), (e), and (f), all Koreans and persons of Korean descent entering the United States annually as immigrants shall be allocated to the quota for Koreans computed under the provisions of section 11 of such an Act, as amended (U.S.C., 1940 edition, title 8, sec. 211). For purposes of computing such quota, the geographical area known as Korea (Chosen) shall be treated as a separate country.

Wine-pot with an ovoid body, lotus flower cover (left). The glaze is in two tones of greenish-gray celadon with a light crackle. The spectacular decoration is done in under-glaze reserve on the body and in white inlay on the cover. It was acquired in 1909 from Yamanaka and Company by Mr. Freer. At right is a wine-pot in melon form with lid a conventionalized lotus topped by a loop handle. The design is inlaid and carved under the glaze. It was acquired in 1909; was lent to the Japan Society in 1914 and to the Metropolitan Museum in New York from 1916 to 1920. (All of these illustrations are of pottery of the Koryo period from 935 to 1392 A. D.)

Season's Greetings

Best Wishes
for
A Merry Christmas
and
A Happy New Year

성탄과 새해에
하나님의 축복이
충만하시기를
비나이다.

선강식

Designed by KIM YONG UIL
Published by the Christian Literature Society of Korea

Anonymous Owner

"Korea Times" July 14, '74

Ming Painting Depicts Conflict With Japan

By Lee Kyung-hee

It gives a massive impression at first glance. At least 4,500 people appear in the detailed depiction of a major national crisis in Korean history, if the contention of the American scholar who introduced it is correct. The ancient painting shows battles during at least six weeks over a historically famous coastal area covering some 25 kilometers.

Though the painting unveils few unknown historic facts as a Korean specialist insists, it is true its introduction has aroused considerable interest among Korean historical circles. Moreover, it deals with the Hideyoshi Invasion in the 16th century. The seven-year war is the main material the present government utilizes in its efforts to revitalize the national spirit, along with the heroic navy commander Yi Sun-shin.

But Prof. Gari Ledyard was rigid in his determination "not to reveal the owner, before my report on the painting is finished." During the slide presentation last Wednesday at the National History Compilation Committee in Seoul, the Oriental historian from Columbia University insisted the owner, an American, must remain anonymous.

The painting, which Prof. Ledyard believes to have been created by a master painter of Ming China, was shown to a select audience in slides. As the painting is a narrow scroll — 21 by one feet, it was divided into 12 portions. Some parts needing attention were magnified for a better view. Among the magnified scenes were a boat with what Ledyard conjectured to be the original form of the present national flag of Korea; the fortress of the invading Japanese forces led by general Yukinaga Konishi; and the final battle in which most Japanese soldiers drowned in the sea in burning warships.

Prof. Gari Ledyard

The watercolor painting, apparently in good condition, also depicts the landing of the Ming allied forces led by navy commander Chin Lin; a strategic meeting of the Yi-Ming military leaders; an attack on the Konishi fortress by the allied forces; the room of a Buddhist monk named "Kaze" in the Japanese military camp, which was erected after the typical style of the Warring States period in a mountainous area in Shinsong-po (Sunchon, Chollanamdo, by present name) on the southwestern coast.

"I have confirmed that the geographical situation of the Sunchon area matches that in the painting," said Prof. Ledyard, who defined its quality as "just absolutely amazing" both historically and artistically. He insisted it was painted by a master of Ming who accompanied the allied forces. The Chinese forces, according to historic records, landed on Kogum-do (Wan-do by present name) on July 16, 1598. The war ended four months later, shortly after Yi Sun-shin died during a battle on Nov. 19. Ledyard contends the painting dates to 1599.

Poet Lee Un-sang, who was among the audience, said the painting is close to perfect as a historic record. The specialist on the 16th-century war said, "It is natural you can't find the tortoise-shaped iron vessels in the painting. The inventions by Yi Sun-shin had been all destroyed in losing battles the previous year, while Yi Sun-shin was in jail due to a conspiracy by Won Kyun."

Choe Sun-woo, director of the National Museum and a fine art historian, admired it as a painting, besides as historic research material. The painting attests to the amazing mastery of its creator, who made it astonishingly realistic. "The touch is surely of Chinese nature," Choe said.

Prof. Ledyard left Seoul reportedly for Tokyo the next day. Ledyard, who did not want to reveal his background, earned a Ph.D. from Berkley for a study on Dutch sailor Hamel's landing on Cheju-do in the 17th century and lectures on Korean history at Columbia, according to one of his acquaintances in Seoul.

Korea Times Photo

Part of an ancient Ming painting depicting the last phase of the 16th-century Hideyoshi Invasion of Korea, which shows a warship of the allied forces from China. Prof. Gari Ledyard of Columbia University reported that it is owned by an American "who must remain anonymous for the time being."

PASADENA
CALIFORNIA

PARAPHERNALIA OF A KOREAN SORCERESS IN UNITED STATES NATIONAL MUSEUM

BY

I. M. CASANOWICZ

Assistant Curator, Division of Old World Archeology, United States National Museum

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No. 2168.—From the Proceedings of the United States National Museum, Vol. 51, pages 591–597, with Plates 108–112

Published December 21, 1916

Washington
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PARAPHERNALIA OF A KOREAN SORCERESS IN UNITED STATES NATIONAL MUSEUM.

By I. M. Casanowicz,

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INTRODUCTION.

The collection described in this paper consists of paraphernalia of a Korean sorceress or exorcist employed in the exercise of her calling. The various articles were acquired by the United States National Museum in 1896 through the agency of the late Hon. W. W. Rockhill, formerly envoy extraordinary and minister plenipotentiary of the United States to China. It is at present installed in the Section of Historic Religions in the old building of the Museum.

THE RELIGION OF KOREA.[1]

The earliest religion of the Koreans was very probably like that of most primitive peoples, some species of animism, consisting in the worship of the powers and elements of nature conceived as spirits. In 372 A. D. Buddhism was introduced into Korea from China, which by the middle of the sixth century was fully established, and for three centuries, from the tenth to the fourteenth, was the dominant religion of Korea, exercising also great political influence. With the accession of the last reigning dynasty of Korea (the Ni Taijo) Buddhism fell into disgrace and Confucianism was established as the official cult. Confucian ethics are still the basis of morality and the social order. Ancestor worship is also universal. It is however, shamanism, which is the belief in a host of inferior deities or spirits, for the greater part malevolent, who determine the fortunes of life, and are to be appeased or coerced by means of spells or incantations and offerings—a survival of the primitive animism, that dominates the broad masses of Korea. To the Korean the world is populous

[1] It is to be remembered, with regard to the statements made in the following pages, that what was true in Korea yesterday may not be true to-day or will not be true to-morrow. Things and conditions are now changing in the "immovable east," and it may be assumed that the present political and social status of Korea, as part of the empire of Japan, is also exercising a modifying influence on the religious views and practices of the people.

with active and malevolent beings who are ready at any moment to fall upon him in wrath. "If he goes among the mountains, they are there; if he goes into his inner room, they are there; if he travels to the remotest corner of the earth, they will follow him."[1] They haunt every tree, mountain, watercourse; they are on every roof, ceiling, fireplace, and beam; they fill the chimney, the living room, and the kitchen; they waylay the traveler on the road; in short, they are everywhere. To their influence the Korean attributes every ill by which he may be afflicted, bad luck in any transaction, official malevolence, loss of power or position, and especially sickness, whether sudden or prolonged.

The countless legions of spirits which populate the earth, the clouds, and the air, and are lurking everywhere, may be divided according to their attitude to man, into two main classes: (1) Demons in the proper sense—that is, self-existent spirits whose designs are always malicious, and spirits of departed persons, who died in poverty and distress and are now naked, hungry, and shivering vagrants, and therefore inflict calamities on the living who neglect to supply their wants; and (2) spirits whose natures are partly kindly, and ghosts of prosperous and good people. But even these are easily offended and act with extraordinary capriciousness.[2]

EXORCISTS AND SORCERERS.

There are two classes of shamans[3] or sorcerers in Korea: The Pansu and the Mutang. They do not constitute an order, nor are they linked by a common organization, but are nevertheless practically recognized as a sort of priesthood, inasmuch as they are the mediators and intercessors between the spirits and the people. The word Pansu is composed of *pan*, "to decide," and *su*, "destiny," which designate the bearer of the name as a "fortune-teller." But this describes the office of the Pansu only in part. Mutang is also made up of two parts, *mu*, "to deceive," and *tang*, "company." The individual is sometimes called *mu-nyu* "deceiving woman." So that Mutang may be

[1] H. B. Hulbert, The Passing of Korea, New York, 1906, p. 408.

[2] The belief in the possibility of the reappearance of the ghost or specter of the dead, either by being raised from the nether-world by a sorcerer or sorceress (comp. 1 Samuel xxviii, 11 ff.), or returning on its own accord, with the power of inflicting harm on the living, was also general among the ancient Semites and Egyptians, and is still in vogue in the East. Especially were and are still dreaded the spirits of such as died a premature or violent death or who had not received the requisite funerary rites and offerings. Compare Morris Jastrow, Die Religion Babyloniens und Assyriens, Giessen, 1905, vol. 1, pp. 358, 372; R. Campbell Thompson, Semitic Magic, Its Origin and Development, London, 1905, pp. 2, 7, 18, 93; A. E. W. Budge, Egyptian Magic, London, 1901, p. 219; Georg Steindorff, The Religion of the Ancient Egyptians, New York, 1905, p. 119; James Henry Breasted, Development of Religion and Thought in Ancient Egypt, New York, 1912, p. 192; T. Canaan, Aberglaube und Volksmedizin im Lande der Bibel (Abhandlungen des Hamburgischen Kolonialinstituts, vol. 20, Hamburg, 1914, p. 11). In like manner was it believed that the sorcerers by their exorcisms could "lay" such perturbed spirits.

[3] "Shaman may be applied to all persons, male or female, whose profession is to have direct dealings with demons and to possess the power of securing their good will and averting their malignant influences by various magical rites, charms, and incantations, to cure diseases by exorcisms, to predict future events, and to interpret dreams."—I. B. Bishop, Korea and Her Neighbors, p. 401.

rendered, "deceiving crowd," or "bad lot." The office of the Pansu is restricted to blind men, perhaps owing to the common belief among primitive peoples that those who have been deprived of physical sight have been given an inner spiritual vision. The Mutang is always a woman, generally from the lower classes and of bad repute, and her calling is considered the very lowest in the social scale.

While the Pansu is, as it were, born or made by dint of his loss of eyesight, the Mutang enters upon her office in consequence of a "supernatural call," consisting in the assurance of demoniacal possession, the demon being supposed to have become her double and to have superimposed his personality upon hers. The "possession" is often accompanied by hysterical and pathological symptoms. The spirit may seize any woman, maid or wife, rich or poor, plebeian or patrician, and compel her to serve him, and on receiving the "call of the spirit" a woman will break every tie of custom and relationship, leave home and family to become henceforth a social outcast, so that she is not even allowed to live within the city walls. But notwithstanding her low social status, her services are in constant demand. "In traveling through the country, the *mutang* or sorceress is constantly to be seen going through the various musical and dancing performances in the midst of a crowd in front of a house where there is sickness."[1] And at the close of the nineteenth century the fees annually paid in Korea to the sorcerers were estimated at $750,000.[2]

RELATION OF THE PANSU AND MUTANG TO THE SPIRITS.

The Pansu acts as master of the spirits, having gained by his potent formulæ and ritual an ascendency over them. By his spells he can direct them, drive them out, and even bury them. The Mutang is supposed to be able to influence them through her friendship with them. She has to pray to them and to coax them to go. By her performances she puts herself *en rapport* with the spirits and is able to ascertain their will and to name the ransom for which they will release the victim who is under torment.

FUNCTIONS OF THE PANSU.

While in practice the functions of the Pansu and the Mutang largely overlap, so that at times the one may be called to perform the services of the other, theoretically they hold two distinct fields in the domain of the spirits, corresponding to their different attitudes to the spirits.

The services of the Pansu may be comprised under two general heads: (1) Divination (*chum*), and (2) exorcism (*kyung*). The former occupies by far the larger part of his energies. In his capacity as

[1] I. B. Bishop, Korea and Her Neighbors, p. 400.
[2] Encyclopædia Britannica, ed. 11, vol. 15, p. 911.

fortune teller and clairvoyant he is consulted for all imaginable relations of life—whether, for instance, an offender will escape punishment, or a deserving man will be rewarded, what will happen during the day, the week, the month, and up to the point of death; what was one's condition in a former state of existence; how to recover a lost article; what is the condition of a distant friend or relation; whether a tree may be cut down or not (because of the spirit's inhabiting it); whether a dream that one has had augurs good or evil; when one is to marry in order to secure happiness; when a son will be born; whether a woman should give birth to a child in her own house or go to some other place until the child is born, and the like.

For obtaining his answers the Pansu employs three systems of divination: (1) Dice boxes (*san-tong*, "number box"); (2) coins (*ton-jun*, "money divination"), and (3) Chinese characters (*chalk-chum*, "book divination")

For the dice-box divination, also called tortoise divination, because the box was formerly in shape of a tortoise,[1] a box containing eight small metal rods or bamboo splinters, having in order from one to eight notches. The Pansu makes three throws of one rod or splinter each, and from the combination of the notches on them he works out the answer to the question. In the money divination three coins out of four which he holds in his hand are thrown in the same manner as in the preceding method, and the combination of the characters on them yield the supposed answer; while for the book divination (the highest form), he learns the hour, day, month, and year of the birth of the inquirer, and from the Chinese characters which depict these four dates he determines the answer. The responses are given in an enigmatic poetical formula which is capable of a double meaning, like the Delphic oracles of yore.

The performance of exorcism by a Pansu is described in The Korea Review [2] as follows:

> The Pansu comes into the presence of the afflicted and food is laid out as for a feast. The Pansu invites the various spirits to come and feast, such as the house spirit, the kitchen spirit, the door spirit. He orders them to go and invite to the feast the evil spirit that has caused the disease, and if he will not come, to call upon the master spirit to compel him to come. When he arrives the Pansu bids him eat and then leave the place and cease to torment the patient. If he consents, the fight is over, but he probably will not submit so easily, in which case the Pansu gets out the book, "Thoughts on the works of the Jade Emperor in Heaven," and chants a stave or two. The mystic power of the book paralyses the imp, and he is seized and imprisoned in a stone bottle and securely corked down. In some cases he is able to burst the bottle, and then he will be invited again to a feast and subdued by the book. He is then put into a bottle, but this time the cork is made of peach wood which has a peculiar power over

[1] "The tortoise is the center of a great circle of pleasing superstitions, and hence is one of a set of symbols oftenest employed in Corean art. The practice of divination is mostly associated with tortoise shell, the figuring of a tortoise's back having a mystic signification."—W. E. Griffis, Corea, the Hermit Nation, p. 303.

[2] Pp. 387–388; also see I. B. Bishop, Korea and Her Neighbors, p. 405.

imps, and the bottle is beaten with peach twigs to reduce the imp to complete helplessness. The bottle is then delivered to a Mutang, and she is told to go in a certain direction, which will prevent the return of the imp, and bury the bottle in the ground. The cure is now supposed to be complete.

The instruments of exercism used by the Pansu are a drum, cymbals, a divination box, a wand or wands.

FUNCTIONS OF THE MUTANG.

More varied than the functions of the Pansu are the pacifications and propitiations, called *kauts* or *kuts*, performed by the Mutang. The kaut may be carried out either at the house of the patient or at the home of the Mutang, or at some shrine or temple, called *tang*, dedicated to some spirits, which are seen on the hillsides in Korea. If, as is occasionally the case, the Mutang belongs to a noble family, she is allowed by her family to ply her trade only in her own house. Those who require her services send the required fee and necessary offerings, and the ceremony is performed by the Mutang in her own house or at the tang.

Her equipment consists of a number of dresses, some of them very costly; a drum, shaped like an hourglass, about 4 feet high; copper cymbals; a copper gong; a copper rod with small bells or tinklers suspended from it by copper chains;[1] a pair of teleseoping baskets;[2] strips of silk and paper banners which float around her as she dances; fans; umbrellas; wands and images of men and animals. (See Plates 108–111.)

The service of the Mutang most in demand is the healing of the sick. If a sick man believes that his distemper has been caused by a spirit, he sends to the Mutang to describe the symptoms and learn what spirit is doing the mischief. The Mutang may declare the name of the spirit without going to the patient's house, or may say that she must see the patient first. On retaining her fee she names a "fortunate" day for the ceremony, which will be performed either at her house or shrine or at the patient's house, according to the seriousness of the ailment and the fee he can pay.

A performance of such a kaut at the house of the patient is described by Mrs. Bishop as follows:[3]

In a hovel with an open door a man lay very ill. The space in front was matted and inclosed by low screens, within which were Korean tables loaded with rice cakes,

[1] Some Biblical commentators explain the small golden bells which fringed the high priest's robe of office (Exodus xxviii, 33; xxxix, 25) as a survival of the primitive practice of the employment of bells as amulets to frighten away demons and evil spirits. The custom referred to in Zechariah xiv, 20, of hanging bells on the foreheads and round the necks of horses, may also belong to the same circle of ideas. Numerous small bells, apparently amulets, have been found in the excavations of Gezer, Palestine; see Palestine Exploration Fund Quarterly Statement, 1901, p. 353, pl. 4, figs. 4 and 5.

[2] The baskets are used chiefly in the case of cholera, which is supposed to result from rats climbing about in the human interior. The scratching sound made by rubbing the baskets against one another, which resembles the noise made by cats, is expected to drive out those rodents. On other occasions they are used to summon the spirits.

[3] Korea and Her Neighbors, p. 350.

boiled rice, stewed chicken, sprouted beans, and other delicacies. In this open space squatted three old women, two of whom beat large drums, shaped like hourglasses, while the third clashed large cymbals. Facing them was the Mutang or sorceress, dressed in rose-pink silk, with a buff gauze robe, with its sleeves trailing much on the ground, over it pieces of paper resembling a shinto *gohei*,[1] decorated her hair, and a curious cap of buff gauze with red patches upon it, completed the not inelegant costume. She carried a fan, but it was only used in one of the dances. She carried over her left shoulder a stick, painted with bands of bright colors from which hung a gong which she beat with a similar stick, executing at the same time a slow rhythmic movement accompanied by a chant. From time to time one of the ancient drummers gathered on one plate pieces from the others and scattered them to the four winds for the spirits to eat, invoking them saying, "Do not trouble this house any more, and we will again appease you by offerings."[2] The exorcism lasted 14 hours, until 4 in the next morning, when the patient began to recover. . . . Mrs. Tayler adds:[3]

I have witnessed several of these dances, and it appeared to me that the sorceress produced in herself a sort of ecstasy which increased in force until at length she sank on the ground utterly exhausted. I could not but feel that the banging of drums, and the clashing of cymbals wielded by her attendants together with the whirling motions and violent gestures of the Mutang herself, must at times, themselves, give the *coup de grace* to the poor patient.

In case of smallpox (*kwe-yuk tasin*), the universal scourge of Korean childhood, the spirit who is supposed to have caused it, is treated with the utmost respect. The parents do obeisance to the suffering child, which for the time being is inhabited by the spirit, and address it in honorific terms. On the appearance of the disease the Mutang is called to honor the arrival of the spirit with a feast and fitting ceremonial. Little or no work is done in the house in order not to disturb the "honorable guest." No member of the household may cut the hair, wear new clothes, sweep the house, or bring any goods into the house. No animal must be killed in the house, because if blood flows, it will make the patient scratch and cause his blood to flow.[4] No washing or wall papering must be undertaken, for this will cause the nose of the patient to be stopped up; and if there are neighbors whose children have not had the malady, they rest likewise, lest, displeased with their want of respect, the spirit should deal harshly with them. On the thirteenth day from the appearance of

[1] The *gohei* consists of strips of white paper, cut out of one piece, suspended from a wand. It is one of the important objects which are placed in the Shinto temples, supposed to be the resting place of the *kami* or spirit.

[2] A quotation from A. Goodrich-Freer, Some Jewish Folklore from Jerusalem, Folklore, 1904, vol. 15, pt. 2, p. 186, in R. C. Thompson, Semitic Magic, etc., p. 102, as suggesting somewhat of a parallel to the last phase of the kaut described, may find, in much abridged form, a place here: When a Jew is afflicted with madness, the falling sickness, or the like, the witch-doctors (among other things) prepares a little wheat, barley, salt, water, milk, honey, four or six eggs, and some sweetmeats, or sugar, and mixing all this at midnight, she scatters some of the mixture round the sickbed, on the threshold, and in the four corners of the room, reciting in a whisper a prayer or an incantation which closes with the words: "And let this honey (or sugar) be to sweeten your mouths and palates, the wheat and barley to feed your cattle and sheep, and the water and salt to establish peace, friendship, love, brotherhood, and everlasting covenant of salt between us and you." Here she breaks the eggs and pours the same in the aforementioned places, kneels, and prostrates herself, kisses the ground several times, and proceeds with these words: "Here I offer you life for life, in order that you may restore the life of the patient."

[3] Koreans at Home, p. 65.

[4] By dint of sympathetic magic.

the disease, when danger is supposed to be passed, the Mutang is again summoned, and a farewell banquet is given to the spirit. A miniature wooden horse, loaded with food and some coins, and bedecked with a red umbrella and small flags, is placed upon the roof of the house. This outfit is provided for the spirit in taking his departure. (See plate 112.) The Mutang bids him farewell, asking him to deal kindly with the patient and the family, to let the sick fully recover without being badly marked.[1]

The death of a Korean does not terminate his dependence on the ministrations of the Mutang. The spirit of the departed is believed to hover about the house for some time after leaving the body, having some last words to speak. The Mutang is required to serve as his mouthpiece for his valedictory. Food is set out, the baskets are scraped to summon the spirit who then enters the Mutang and communicates through her to the family his last wishes, counsels, and exhortations. The members of the family have their cry and say their farewells, after which they fall to consuming the food. A more elaborate ceremony, with the never-wanting banquet, in connection with death, is performed by the Mutang at a shrine in honor of the judges or rulers of the nether world to secure their goodwill for the departed.

The surviving members of the family need no less the services of the Mutang. The unclean spirits of death (as also of birth) have for the time being driven out the guardian spirits of the household, and the Mutang has to bring them back. Their whereabouts is found by means of a wand cut from a pine tree to the east of the house which is set working by the spells of the Mutang, and by prayers and offerings they are induced to return to their place.

As public functionary, the Mutang comes into consideration in the triennial festa lasting three to four days, which is observed to propitiate the tutelary spirit of the locality and to obtain his favor during the coming three years.

Divination is practiced by the Mutang by means of chimes and rice. The latter consists of throwing down some grains of rice on a table and noting the resulting combination. The divining chime is a hazel wand with a circle of tiny bells at one end, which the Mutang shakes violently, and in the din thus created she hears the answer of the spirit.

[1] It may be that the original idea underlying the sending away of the spirit on a horse was that he carry off the malady. A parallel to it would be Leviticus xiv, 4, where, for the purification of a leper, one bird is to be killed as an offering; the other, charged with the disease, is to be let loose into the open field. The horse seems in general to play something of the part of scapegoat in Korean magic. Thus in case the spirit of a disease is obstinate, and refuses to depart the Mutang orders the making of a picture of three or seven horses on paper, and with three or seven small coins wrapped up in it throw into the street (Korea Review, p. 148). For the transference of evils to animals in general, see J. O. Frazer, The Golden Bough, vol. 3, London, 1900, p. 1.

HOUR-GLASS-SHAPED DRUM.

FOR DESCRIPTION SEE PAGE 595.

GONG, ROD WITH SMALL SUSPENDED BELLS, AND CYMBALS.

FOR DESCRIPTION SEE PAGE 595.

TELESCOPING BASKET.

FOR DESCRIPTION SEE PAGE 595.

FAN OF A KOREAN SORCERESS.

FOR DESCRIPTION SEE PAGE 595.

MINIATURE WOODEN HORSE.

FOR DESCRIPTIONS SEE PAGE 597.

PAINTING BOOK OF KOREA

Korea

The English Church came to Korea over half a century ago: Bishop Charles Corfe landed there in September 1890. Twice in that short time the work has been hindered by war: war with Japan, and civil war. In this last terrible fight, churches, hospitals and schools have been destroyed; many Christians have been killed or taken prisoner, more have lost their homes. The pictures which you will see in this book have, however, nothing to do with war.

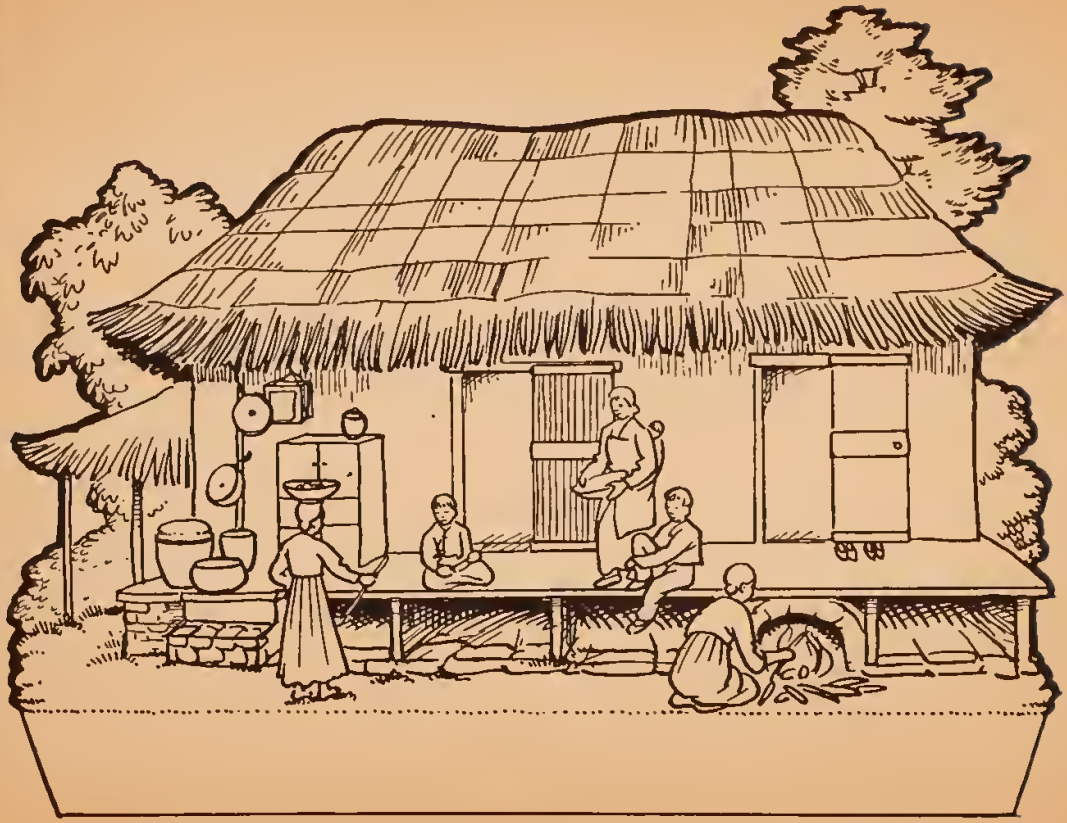
Before you begin to colour and cut out these pictures, and again when you finish them, will you say this prayer?

O Lord, our Heavenly Father, who carest even for the fall of a sparrow, keep the people of Korea, we pray Thee, in Thy loving hands: shelter them from the trials of this world and bring them at last to the knowledge of Thy truth and love; for the sake of our Mediator, Thy Son, Jesus Christ. Amen.

Suggestions for using these drawings will be found at the end of the book.

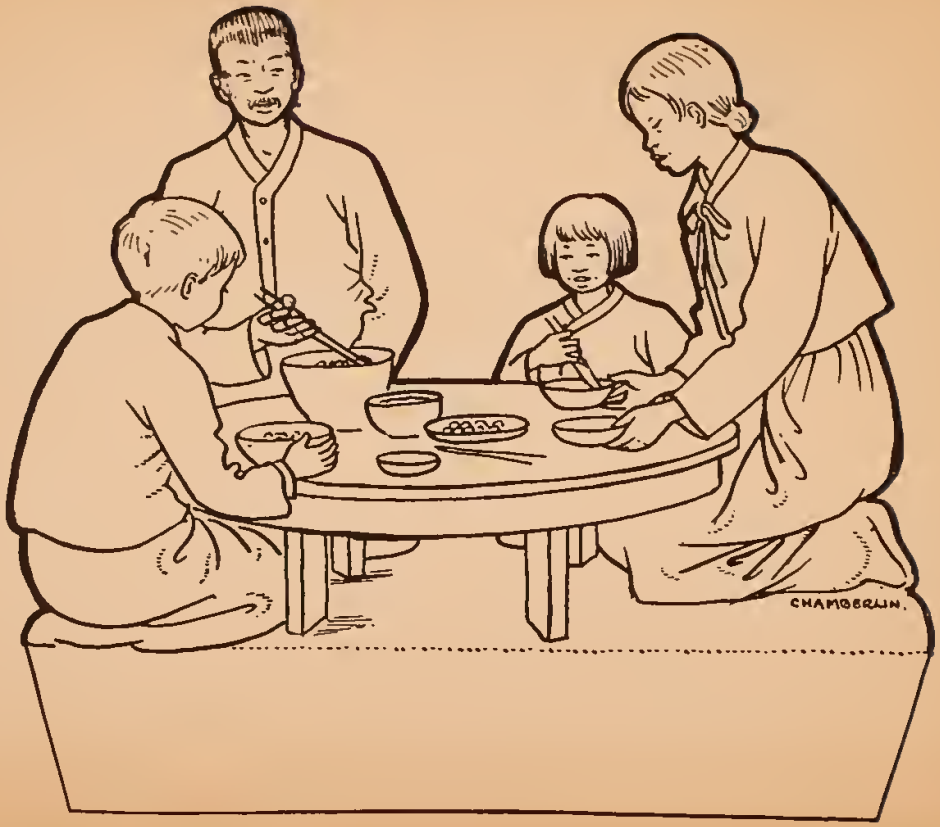
PAINTING BOOK OF KOREA

THE KOREAN MISSION
55 Bedford Gardens, London, W.8



1. This is the home of a family in Korea. Mother, dressed in white, is carrying the baby on her back. The two boys playing on the verandah wear bright colours, and so does the eldest daughter, who is lighting the fire. The jackets and trousers of children are always of different colours. The chimney goes underneath the house, so that the floor will be warm when it is time to lie down and sleep on it. Grandmother, also dressed in white, is bringing some vegetables home on her head. Two people are inside the house: they took off their shoes before they went in, so that they would not dirty the clean polished paper on the floor.

The walls of the house are pink or yellow. Use different browns for the thatch roof, the doors and the earthenware pots, and paint the trees green.


CHAMBERLIN.

2. The family is enjoying its meal, squatting down to a low table and using chopsticks to eat rice and spicy vegetables out of brass bowls. Mother wears white; the children's clothes are bright and Father's are a light fawn colour. They all have black hair and yellowy-white skins.

3. Mother and daughter are spinning silk from the silkworms they have raised. Daughter is dressed brightly: the silk is a silvery-white. The worms are in a yellow wicker basket and the winder is made of brown wood.

4. The women of Korea, whether they are moving house, or going to do the washing, or coming back from the market, can carry very heavy loads. Paint their bundles in different colours.

5. The man wears a black hat. His coat is white, but you could paint the folds on it in grey. Use different colours for the boy's jacket and trousers. Both pairs of shoes are dark grey.

6. The little boy, brightly dressed, is waiting for a spoonful of rice. Grandmother should wear white.

7. Here is a cheerful market scene. The fruit and vegetables are in yellow wicker baskets. Once again, mother wears white, but the children are in cheerful colours: their bows can be particularly bright. Baby is fastened on to his mother's back with a coloured blanket.

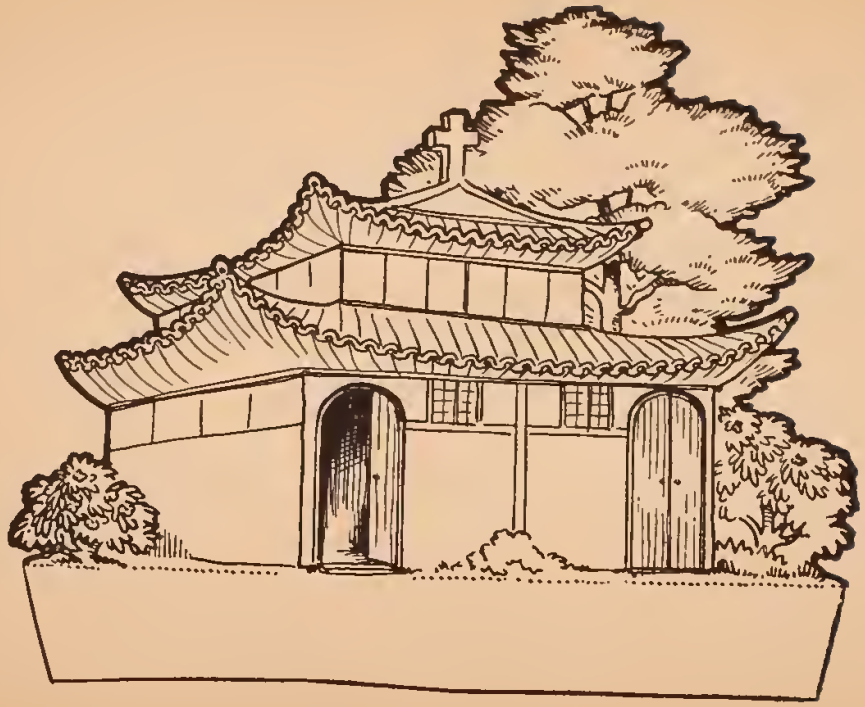
8. Grandmother should wear white—use a touch of a pale blue to show the folds. The little girl has a jacket of one bright colour and a skirt of another.

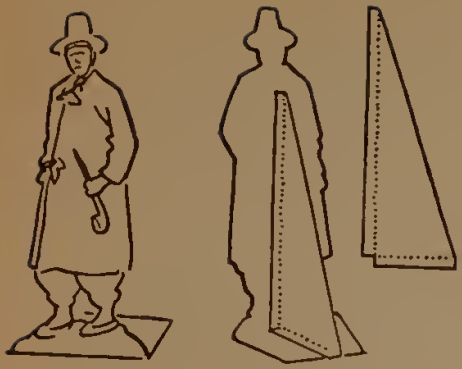
9. The older man wears fawn, with a black hat: the younger is dressed in yellow and brown. Their skin is a slightly more sunburnt colour than that of the women in the other pictures. Choose cheerful greens and orange for the fruit and vegetables.

10. Mother wears white, but the band which holds the baby tightly is of any bright colour. So are the boy's clothes, and the sweets he carries on his tray. Shoes are dark grey.

11. Use several shades of green and brown for these drawings, except for the boy, whose clothes could give a splash of red and blue. The man's top hat will be black.

12. Overleaf is the church, to which we hope that all the people we have seen will come on Sunday. Its tiled roof is grey on top and dark red underneath. The walls are made of brick.





To make these cut-out figures stand upright, fix on some cardboard stiffeners, as shown here.

When all the figures are completed, you can arrange them to form a frieze by sticking them down to a long strip of card, putting the smallest drawings farthest away, at the back. A final background of mountains would make your frieze very effective.

CHINESE PORCELAIN AND POTTERY

中國磁器瓦器

CHINESE PORCELAIN AND POTTERY

✣

"Pottery and Fine Porcelain Must Not Quarrel"

✣

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For a considerable period of time the assumption was accepted that the ceramic arts came to the Chinese people from their neighbors, comparatively late in the history of the organized Orient. This assumption was based, quite unaccountably, upon the belief that, because crude examples of early Chinese earthenware and pottery work bore some resemblance to kindred products of the Indus Valley and Eastern Turkestan, the Chinese must have been indebted to those regions for their manufacturing knowledge. Little weight appeared to have been given the equally tenable possibility that Eastern Turkestan and the area of the headwaters of the Indus might have been indebted to the Chinese for all that they knew of ceramics, a possibility which has the support of the additional fact that in the days of the early potters those self-same areas were parts of the great Chinese Empire.

Within the past decade, however, a discovery of ceramic products was made in Kansu which, definitely placing Chinese activities in that field as far back as 3000-2500 B.C., brought about an instant revision of the history of the art, and established the truth—that, thousands of years ago, the Chinese had advanced from the stage of undecorated earthenware to the stage of decorated work, and gone on to the production of glazed pottery. Moreover, the glazed products brought out the amazing fact that, in those dim centuries so deep in the darkness of Time, the Chinese could pro-

duce in the baking ovens of their potteries a heat of about 1,300 degrees, and had discovered and applied the principle of forced draught, a modification of which they subsequently presented to the world in the form of the blowpipe.

It is now beyond dispute that, from a period antedating recorded history, the Chinese have been—as they now are—the master potters of the world, and that the story of the ceramic art in China is one in which no chapters are missing. From the period of crude earthenware, with the pattern of the woven wickerwork baskets on which the clay was plastered showing within the examples found, down through the emergence of glazed pottery, finely decorated, to the amazing porcelain, exquisite in elegance and thin as an eggshell and never surpassed anywhere else in the world, the story is that of a continuous family line: **Pottery and Fine Porcelain Must Not Quarrel.**

THE PRIMITIVE PERIOD

Kansu, Honan and Shansi all have yielded examples of the early work mentioned in the foregoing, and must have been ancient centers of pottery production. The undecorated pottery, plentiful in Honan, has been made of coarse gray, black, or brown material. The shapes are broad and heavy, and the articles include vases, bowls, cups with a foot, and three-footed urns. Some of the examples are not devoid of simple decoration in the form of flutings. Distinctive among the

finds of very ancient work is the tripod cooking pot with three hollow legs, a form which has been continued throughout the ages and at every stage of advance recorded by the art.

The early decorated pottery is of a clayey loess, mixed with fine sand. In many examples, it is evident that the clay—whether by accident or design—has an admixture of oxide of iron, which gives the pottery a coloring ranging from yellow to brownish-red. The ornamentation, when the body is definitely gray, is red; when brown is the color of the body, the ornamentation is usually black.

The progression from earthenware to glazed pottery, and from sun-baking and low-temperature firing to forced draught and the achievement of glazing, is the progression of a persevering, logical, patient race; and it was almost inevitable, therefore, that advance in the art should reach a point at which perfection became solely a matter of materials and methods. The Chinese found both, and the world was given porcelain. What lifetimes were given to the selection of the best materials, to the mixing and blending processes, to the refinements of firing, we may not know; but we do know that at last there came to an astounded Occident the wonderful ware of China, elegant beyond description, delicate, translucent, thin as the shell of a wren's egg, resonant in beauty of tone when lightly struck, exquisite equally in its decorations or in its lack of these.

The Occident at once termed it **porcelain**, because the nearest thing to it in surface fineness was the **porcellana**, the Portuguese cowrie-shell. And Europe found in the magic East a new interest.

The materials used in the making of porcelain are kaolin and pe-tun-tze. Kaolin is a clay composed of decomposed feldspar of granite rocks; pe-tun-tze is a weathered granite or other crystalline rock containing feldspar and mica, to which quartz sand may be added as deemed necessary.

PORCELAIN BY OLD MASTERS

While it is undoubted that, thousands of years ago, the Chinese produced porcelain, there appears to have been something of a lapse in the pursuit of the art over a considerable period—then, as now, the life of China was subject to tides of disturbance and upheaval surging mostly from outside her borders—but a definite revival came in the Chou Period (1122-255 B.C.), and great advance during the Han Dynasty. However, for the purposes of this outline, five classifications of Chinese porcelain may be given, in accordance with the period of production.

Early Work. In this classification must be included work produced during the Sung Dynasty (A.D. 960-1279), and the Yuan Dynasty (A.D. 1280-1367). Surviving pieces representative of the Sung Dynasty are comparatively few, and those examples are probably hardly of the best. They may be described, in fact, as

Clay Grille

Unglazed, Over
300 Years Old

Porcelain Tripod

Incense Vase of
Lung-Ch'uan Ware,
Sung Dynasty

almost primitive when compared with specimens from Periods immediately following, and are single-color glazed—plain, mottled, and sometimes with a crackled finish. The colors are white; pale purple, sometimes splashed with red; celadon and other shades of green; pale gray-blue, and deep purple. This work is completely outclassed in art by that of the succeeding classification—the Ming Period; but in the Government Museum, Peking, there is a fine flower vase stamped and labeled as a product of the reign of Shih Tsung (the Later Chou Dynasty, A.D. 954-959), the Chinese regarding this example as the earliest piece of ranking porcelain.

The Ming Period. This was a Period of immense progress in the ceramic arts, production being centered at Ching Te Chen, in Kiangsi Province, an area renowned in the history of porcelain, for it was there that, for the first time, color decoration emerged from the haphazard to the definitely artistic, and brilliant schemes of blue and red and enamels in combination won fame as "The Ming Five Colors."

Distinction during the Ming Period was also achieved by the district of Te Hua, in Fukien, whence came a most remarkable porcelain which had no counterpart in China—the "Blanc-de-Chine," a ware of creamy white tint resembling ivory, and of rich, thick, satin finish. It is of this porcelain that were made the models of Buddhist divinities found in the temples. Above all, however, it was in the "Blanc-de-Chine"

Vase of the Ming Period

ware that the now extremely rare bowls and cups of eggshell thinness first appeared, and from this region.

Scarcely less famous as a porcelain center during the Ming Period was Lung-Ch'uan, in Chiang, which ranked easily first in the production known as "celadon," a green, single-glaze ware which beyond all question represented an attempt to imitate the precious jade. Lung-Ch'uan did not continue production beyond the close of the Ming Dynasty, and subsequent work in "Celadon" came from Ching Te Chen, and is distinguished by its sea-green tone.

THE STORY OF THE MING VASE

The story told in the decorations on the Ming Vase illustrated on the opposite page is that of the Cowherd and the Spinning-Maid, as told by the philosopher Huai. It runs thus:

The star Vega is in the constellation Lyra, and in Aquila is the star Altair. Ci'ien Niu, the cowherd (Altair), had an affinity for Chih Nu, the spinning-maid (Vega), and at one time, when visiting the earth, they were married. Upon their return to heaven, in their mutual happiness they became neglectful of their work, and the King and Queen decided to separate them. The Queen, with a single stroke of her great silver hairpin, drew a line across the heavens, and from that moment the Heavenly River flowed between the lovers and they were destined to dwell upon opposite sides of the

Milky Way, forever. Their unhappy plight touched the heart of the King, and he relented to the extent that they were allowed to see each other on the seventh day of the seventh moon each year. There was no bridge upon which they could cross the turbulent stream, so the magpies gathered in the early morn of the seventh day of the seventh moon and hovered wing to wing over the river, making a bridge on which the maiden crossed. The visit could be for only one day, however, and when the time of parting came they both wept bitterly, their tears falling in copious showers. This is the explanation of the heavy rains which always come in the period of the seventh moon, in China.

Returning to consideration of the history of porcelain, we find that the records show the Ming Period as being succeeded by one of the greatest Periods in ceramic arts.

The Kang-Hsi Period. From the fall of the Ming Dynasty to the end of the reign of Kang-Hsi (A.D. 1662—A.D. 1723), China had over sixty years of such artistic development in ceramics as had never been equalled, and as has not yet been excelled. The "Monochromes" (a master-glaze in porcelain) made their appearance in the famous apple-green coloring—costly and rare from the first; the ruby-red or "Sang-de-Boeuf" of the Ming Dynasty was revived; there was a veritable blaze of decorative art. Then came the "Peach Bloom," a pale red becoming pink in parts, mottled with russet spots on a background of light-

green celadon tint; the "Raven's Wing," the mazarin blue, turquoise blue, powder blue, and coral red—all marvelous glazes, derived from silicates mixed with powder of rubies and other precious stones.

The "Polychromes" which date from the reign of Kang-Hsi are very rare and valuable, the distinctive three-color and five-color decorations representing probably the finest the world has ever seen. The three-color pieces have a yellow groundwork, with the green or aubergine in pattern or design, and black is sometimes used with the other colors. The five-color combinations were similar to those of the Ming Period, but showed great progress in ceramics, there being greater smoothness in the texture of the porcelain and the painting being much higher in quality.

More famous than any of the other Chinese porcelain products, the "Blue-and-White" ware of the Kang-Hsi Period has retained its high ranking throughout the centuries. This ware must possess five points of quality: The blue must be true in color tone; the white must be of the purest; the drawings must be fine and clear in shading and outline; the shape must be of irreproachable elegance; the glaze must be really brilliant, and undamaged. The potters of all the world have attempted at some time or other to imitate this ware, but without success. All the skill and the analytical ability of the Occident have been brought to the effort, without avail.

Vase and Cover, of the Kang-Hsi Period
(Blue Background, with White Plum Blossoms)

Yung-Chen and Ch'ien-Lung Period. So similar are the products of the two Periods named that they may be combined in one classification, remarkable for the emergence of a new decoration—the "Famille Rose" —which supplanted the brilliant green of Kang-Hsi days. At this time (A.D. 1723-1796), "the mountain came to Mahomet": Europe, still fingering with astonishment the eggshell ware that had come out of the East, came seeking the producers, and brought designs to be copied and artists seeking knowledge.

Those Jesuit artists found Chinese ceramics at their peak. The rose reds, crimson and pink shades held them in wonderment, and in technique the work ranked with China's best—in the opinion of many experts, as China's best.

It was a busy Period for the Chinese producers, for Europe insisted upon supplies of the eggshell ware too, and received them, the products of this Period showing colors varying from purple to rose on the backs of the plates. These were the famous and cherished "Ruby-back" specimens.

Altogether, this was probably the richest Period in the long history of Chinese ceramics. It, too, had its "Monochromes," and these, especially the flambe glazes—splashed, variegated hues—are greatly in demand and merit the admiration they evoke. Also, there appeared a soft paste porcelain, of light weight, and fine grain, generally crackled, the paintings of peculiar

Kuan Ti—God of War

(A Fine White Fukien Porcelain Statue,
in Ivory-White Glaze)

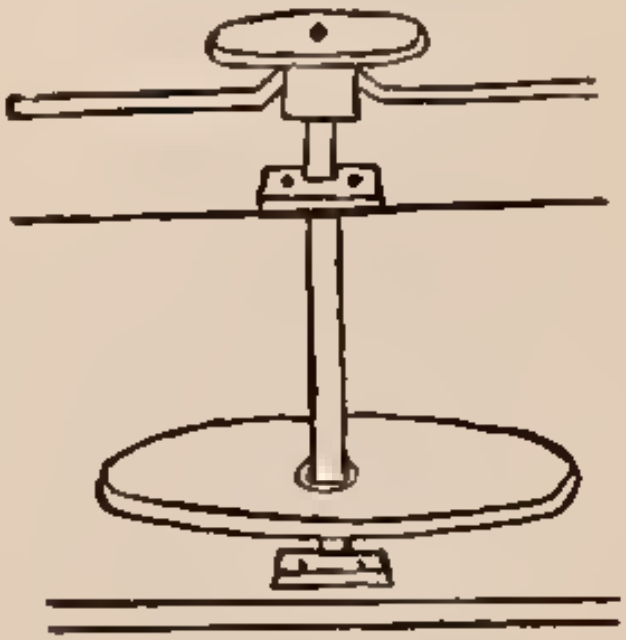
vellum-like quality; those in blue and white being of quite exceptional beauty.

The Modern Period. Beginning with Chia-Ch'ing (A.D. 1796), and extending to the present day, the Modern Period has been (rather loosely) described by some commentators as one of "decadence." More correctly, it may be described as one of "disturbance." The history of the ancient Empire since 1796 has been far from favorable to the maintenance of the great heritage of skill in ceramics which she possessed. Aggressive modernity, skilled in other arts less clean, uprose around the old land and with supplies of outside money, arms and propaganda succeeded in stimulating lawless over-ambitions within her borders, to the disintegration of her economy and the lowering of her repute. Then followed, in the usual manner, "essential interventions," and the development of further divisive movements.

In spite of it all, there is evidence that China has succeeded in salvaging something of her heritage, for work of the beautiful ivory-tint is still appearing. It is the hope of the world that the salvage has been substantial. All that the outer world knows of the finest in ceramics was learned from the Chinese.

The work of the Modern Period, in the "Blanc de Chine" ivory-tinted material, pure in texture and finely modeled, comprises very largely the images of the divinities, Kuan Yin, the Eight Immortals, the God of War, and kindred subjects.

In the esteem of the Chinese, ceramics have always held something of a second place to work in bronze, jade, and stone; calligraphy; painting. Even so; but what people on this earth ever produced anything to equal the Porcelain Tower of Nanking? It was built by the Emperor Yung Lo of the Ming Dynasty, in commemoration of the virtues of his mother. Nineteen years were occupied in the building, between A.D. 1403 and A.D. 1422, at a cost which cannot be estimated in cash. The Tower stood for about four hundred and fifty years, and was destroyed by the Taiping rebels, sometime around the year 1856—one of the first disastrous tokens of the advent of extraneous influence.



Potters Wheel

GLOSSARY

BLANC-DE-CHINE—Ivory-white porcelain, called by Chinese "Fukien Ware" or "Te Hua Ware."

CELADON—A pale-green colour resembling jade.

CLAIR-DE-LUNE—Varieties of "heavenly blue" or "Colour-of-sky-after-rain."

ENAMEL—Coloured glazes used in painting on the paste which has been baked or dried; clear or opaque white glazes for covering ordinary pottery; the pigments, used for painting over the glaze, which vitrify at a comparatively low temperature; also the materials used on copper or metals.

FAMILLE JAUNE—Yellow ground with decoration.

FAMILLE NOIRE—Black ground with decoration.

FAMILLE ROSE—Decoration in over-glaze in which rose or pink colour predominates.

FAMILLE VERTE—Decoration in over-glaze in which green colour predominates. Three-colour variety generally comprises green, yellow, and aubergine; the five-colour, green, yellow, aubergine, blue, and red. All of varying shades.

FLAMBE—Colour of glaze appears splashed or streaked in combinations of principally, reds and blues.

GLAZE—The transparent liquid covering put on pottery or porcelain.

GRANIATA—Porcelain which has patterns engraved on the paste.

PEACH BLOOM—Sometimes called peach-blow. Supposed to represent colours to be seen on bud from time of formation to blossom, and consists of reds and greens in endless variety of shades; blots and minute dots in greens through reds.

PORCELAIN—A fine hard pottery, translucent and partially vitrified; generally white colour in section, and should have a clear ring when struck.

POTTERY—A mixture of clays or clay rocks, generally brown, terra-cotta, or grey colour in section.

SANG-DE-BOEUF—Rich red supposed to resemble the thick clotted blood of an ox.

SOFT PASTE—Probably same material as for ordinary porcelain or "hard paste" but a glaze is used which requires a lower temperature to fuse than that required to properly bake the ordinary porcelain paste.

UNDER-GLAZE BLUE—Pigment applied to the unbaked surface on the pottery before it is glazed; firing causes the colour to sink into the ware and to sometimes tint the glaze.

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INTRODUCTION

Corea owes to its geographical situation its peculiar place in the history of art. A peninsula, united at its northern end with the mainland of Asia, it became the highway along which the religion and culture of China and India, and cultural influences from the Western World, penetrated to the adjacent islands of Japan. It was also able at times, by reason of its position, to maintain an attitude of aloof isolation which gave to its art a peculiar stamp. What is true of Corean art in general holds good especially in the case of Corean pottery. Deriving its technique from China, Corean pottery has nevertheless a recognisable character of its own, and was in turn, in many of its varieties, imitated in Japan, where at different times Corean potters settled and taught their art to the Japanese. The wares of Corea never attain to the extremes of technical refinement and virtuosity which have won for the Chinese their place as the master potters of the world; nor are they marked by the vagaries of personal ingenuity and skill of hand by virtue of which Japanese pottery stands apart as the most individualistic manifestation of the art. In mastery of technique, the Coreans were admittedly inferior to their neighbours, yet their wares hardly ever fail to attain a beauty which is due perhaps chiefly to the fact that it has not been the object of self-conscious effort. Corean pottery at its best shows a dignity and simplicity of form, an innate and exquisite sense alike of right proportion and of the beauty of subtle curves, which entitles it to high rank amongst the achievements of ceramic art.

Thanks to recent researches the wares can now be classified by date with greater exactness than was possible at the time of publication of the Museum catalogue of the Le Blond Collection in 1918. The earliest pottery that has come to light in Corea is the unglazed ash-grey pottery (Plate 1) attributable

to the beginning of the Silla period (A.D.57–935). It is often quite plain, owing to its arresting beauty to its sensitive form alone; sometimes it has stamped decoration. Slightly later, about the third century, glaze first appears, a thin greyish-olive glaze, on wares showing the same general characteristics of form (Plate 2). After the advent of the Koriŏ dynasty (935–1392) porcelain first appears, showing the influence of the contemporary Sung wares of China. First there is a sugary white porcelain which, if not an importation, closely resembles the *ying ching* ("shadowy blue") glaze of China (Plate 3A, 16A).

More numerous is the large class of wares with a celadon-green glaze. The earliest, of about the twelfth or thirteenth century, show great refinement of shape and decoration, either simple engraving under the glaze or engraving afterwards inlaid with black or white clay, generally both together (Plate 3B–7), or rarely painted in white slip (Plate 17B). Later in the Koriŏ period, and continuing into that of the succeeding Yi dynasty (1392–1910), we find similar celadon glazes, on a coarser red-bodied pottery decorated either like the earlier inlaid wares or more often by painting under the glaze in a thick brown pigment (Plate 8). Wares with decoration cut through a white slip to an underlying darker body before the application of the glaze are also found (Plate 11). In the Yi period, white-bodied porcelain similar to that of the Ming period in China superseded the earlier wares. As a rule it is painted in underglaze pigments, cobalt-blue and, less often, a crimson copper-red and a lustrous brown (Plates 15, 16B, 19, 20). Very characteristic of Corea, however, are the numerous pieces with modelled or moulded decoration under a glaze of pronounced greenish tone (Plates 17A, 18). Even in these later wares, though Chinese influences are everywhere apparent, there is a certain character of freedom and, at times, waywardness in the design which, quite apart from differences of technique, would make it impossible to confuse the productions of the two races.

1. VASE, grey earthenware. About 1st–2nd century. H. 13¼ in. C.486—1918. *Given by Mr. Aubrey Le Blond.*

2*a*. CUP, grey earthenware. H. 3 in. C.166—1926.
2*b*. BRAZIER, glazed grey earthenware. About 3rd-4th century. H. 7¼ in. C.168 & a—1926.

3*a*. CUP AND STAND, white porcelain. 10th-12th century. H. of cup, 2¼ in.; D. of stand 5⅛ in. C.490—1918.
3*b*. BOWL, porcelain, with incised decoration under a celadon glaze. 10th-12th century. D. 7⅜ in. C.546—1918. *Both given by Mr. Aubrey Le Blond.*

4 BOTTLE, porcelain, with inlaid decoration in white and black and painting in red, under a celadon glaze. 12th–13th century. H. 13⅜ in. C.72—1911.

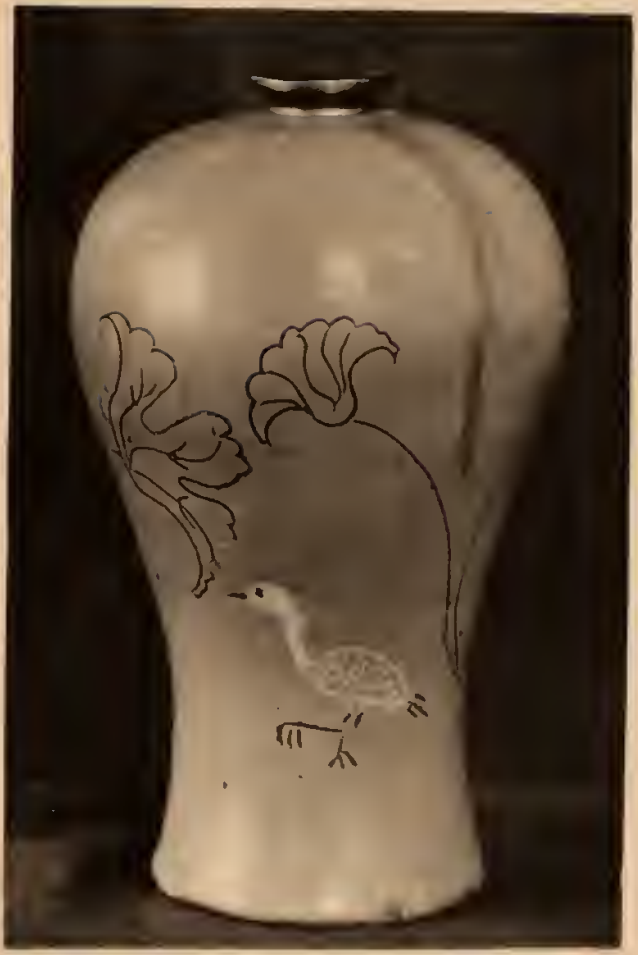
5. BOTTLE, porcelain, with inlaid decoration in white and black under a celadon glaze. 12th-13th century. H. 12 in. C.612—1920.

6a BOX AND COVER, porcelain, with inlaid decoration in white and black under a celadon glaze. 12th-13th century. D. 3¼ in. C.77—1927. *Given by Dr. W. M. Tapp, F.S.A.*

6b. BOWL, porcelain, with incised decoration under a celadon glaze. 10th-12th century. D. 7⅜ in. C.155—1926.

7a, b. BOWLS, porcelain, with incised decoration under a celadon glaze. 10th-12th century. D. 4½ in. and 6½ in. C.161—1926. C.540—1918. *The latter given by Mr. Aubrey Le Blond.*

8. VASE, celadon-glazed porcelain, painted in brown. 14th-16th century. H. $9\frac{3}{8}$ in. C.439—1920.



9. VASE, porcelain, with inlaid decoration in white and black under a celadon glaze. 12th-13th century. H. 12 in. C.558—1918. *Given by Mr. Aubrey Le Blond.*

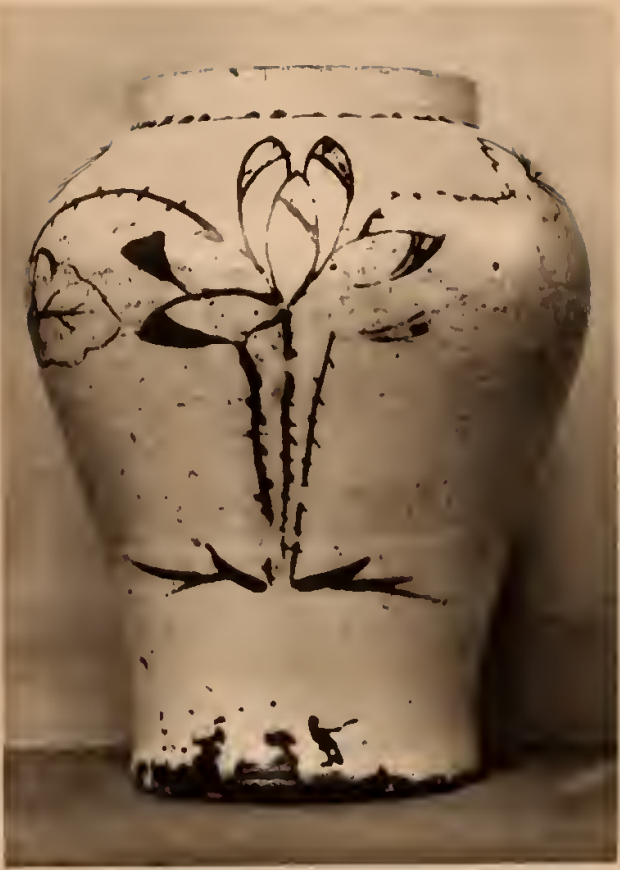
10. VASE, celadon-glazed porcelain, painted in brown, with details incised. 14th-16th century. H. 12 in. C.615—1920.

11. VASE, porcelain, with decoration incised through a covering of slip under a celadon glaze. 13th–14th century. H. 11 in. C.614—1920.

12. WINE-POT, celadon-glazed porcelain, with incised details. 12th-13th century. H. 10 in. C.527—1918. *Given by Mr. Aubrey Le Blond.*

13. WINE-POT, celadon-glazed porcelain, painted in brown. 14th–16th century. H. 7¼ in. C.585—1918. *Given by Mr. Aubrey Le Blond.*

14. JAR, red earthenware with inlaid decoration in white clay under a greenish glaze. 14th–16th century. D. 9½ in. C.590—1918. *Given by Mr. Aubrey Le Blond.*



15. JAR, porcelain, painted in underglaze copper-red. 15th-16th century. H. $11\frac{3}{8}$ in. C.131—1913.

16*a*. BOX AND COVER, white-glazed porcelain. 12th-13th century. H. $3\frac{5}{8}$ in. C.613—1918. *Given by Mr. Aubrey Le Blond.*
16*b*. JAR, porcelain, painted in underglaze copper-red. 15th-16th century. H. $6\frac{3}{4}$ in. C.18—1919. *Given by Dr. W. M. Tapp, F.S.A.*

17*a*. BRUSH-HOLDER, porcelain with bluish-white glaze. 17th-18th century. H. $5\frac{1}{2}$ in. C.340—1912.

17*b*. BOWL, porcelain painted in white slip under a celadon glaze. 12th-13th century. D. $7\frac{1}{8}$ in. C.584—1918. *Given by Mr. Aubrey Le Blond.*

18. BOTTLE, porcelain, with decoration painted in slip and incised. 18th century. H. 9½ in. C.446—1920

19. BOTTLE, porcelain, painted in underglaze blue. 17th-18th century. H. 9½ in. C.127—1913.

20 VASE, porcelain, painted in brown. 17th-18th century. H. $13\frac{5}{8}$ in. C.356—1912.

VICTORIA AND ALBERT MUSEUM

PICTURE BOOKS


하늘에는 영광
땅에는 평화
二〇〇一년
혜촌 삼가그림

CHOE CHUNG-CHAE,

SILLA DYNASTY

BUDDHIST TOMB AND TEMPLE

RUBBINGS

SILLA DYNASTY

BUDDHIST TOMB AND TEMPLE

RUBBINGS

by

CHOE CHUNG CHAI

崔 楨 採

Korean

SILLA DYNASTY
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RUBBINGS

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The Archeologist at Work

Mr. Choe Chung Chai pauses during the process of making a rubbing at the Wonwon Temple site. The rice paper has been applied and wetted and is drying prior to application of the ink. This stone pagoda was reconstructed during the 1930's by Mr. Chai's father, also a noted archeologist. For the completed rubbing, see page 12. Note the zodiac symbols below, shown also on page 11.

THE GOLDEN AGE OF KOREA

The Silla Dynasty of Korea lasted from 57 B.C. to 935 A.D. Originally one of three separate kingdoms, Silla rose to prominence during the seventh century and (with the aid of T'ang forces from China) conquered the other two kingdoms, Paekche in 663 and Koguryo in 668, thus uniting the whole penninsula under its control. This unity ushered io a Golden Age (668-935) during which the arts flourished uoder royal patronage and Chinese Buddhist influence.

During the eotire time (57 B.C.—935 A.D.), the capital of Silla was seated in the walled city of Kyongju, near the southern end of the penninsula. In the ten centuries that have passed since the peak of that ancient culture, most of the treasures and artifacts of the time have been lost or destroyed. Relatively recent wars and occupations have taken a heavy toll of the relics that did remain.

Today, aproximately one thousand sculptures and bas reliefs of that period are known to exist, many in museums and national park sites. Some are still being re-discovered in remote mountainous areas of the couotry. (A larger oumber of Chinese calligraphic inscriptions can be found, many of archeological significance, but only one has been included in this booklet.) Most of the major remaining works are located in Kyongju or in temples and tombs near that city.

Buddhism was introduced from China to the Koguryo kingdom in 372 A.D. from whence it spread south to Silla and Paekche and rapidly made its mark. All of the figures herein were carved after the advent of the religion and its impact upon that culture is clearly seen in these representative works.

Also dominant are the figures of the Chinese zodiac. The Chinese have a series of twelve animals, each representing an entire year in their cycle. They are dragon, snake, horse, rat, ox, tiger, rabbit, sheep, monkey, cock, dog, and pig. Each animal also represents an hour of the day, a direction on the compass, and has a particular social significance for the person born during its year (a man born under the sign of the Chicken, for example, should never marry a girl born under the Tiger).

THE TECHNIQUE OF RUBBING

A rubbing is a reproduction of a sculptured or incised surface made by laying paper over that surface and rubbing or daubing it with some marking substance. From this process is derived the name used for this technique in the Far East, *t'akpon* (the Korean form; in Chinese it is *t'o-pên*, in Japanese, *takuchon*), literally, "rubbing copy". Rubbings are usually made on rice paper, and the marking substance is usually Chinese ink.

The technique, developed in China long ago, has been used for centuries by archeologists, historians and artists as a means of reproducing and preserving a design or inscription on stone, bronze or wood. Since rubbings can show letters and designs carved in delicate relief or intaglio in their original size and proportion, this technique is quite convenient for reproduction purposes, and in some respects is even superior to sketching or photography. On the other hand, rubbings take time to make, and unless they are done carefully by a person who thoroughly understands the process, they are apt to be unclear and of little value. Although rubbings are made and used by many scholars today, there are few who specialize in the technique as an art in itself. It is my hope that this technique should not end as merely a tool for scholars, but develop as a unique and worthy form of art in its own right.

Rubbings originated so long ago that the beginnings of the technique cannot be precisely known. We do know that they are a Chinese invention. The earliest reference to them appears to be that found in Chinese records for the year 175 A.D., during the reign of Emperor Ling of the Later Han Dynasty: "When the Hsi-p'ing Stone Sutra (a sacred text of Buddhism) was engraved and placed before the gates of the university, the men who came in a day's time to take an impression of its text were enough to fill a thousand carriages." It may be presumed that one of the reasons for the growth and development of the art in China was the desire to widely disseminate sacred religious texts, the accuracy of which could be guaranteed by editing them carefully and then engraving them permanently on stone.

In Korea too, it may well be that Buddhist texts provided the first object for the use of the rubbing technique. It is known that an inscription on stone of the Avatamska Sutra existed in Silla times (B.C. 57—935 A.D.), and recently such an inscription has been discovered on Namsan in the city of Kyôngju, the capital of ancient Silla. It is worth noting that a terse, square style of writing, based on the style of the Chinese calligrapher Ou-yang Hsun (557-641), appears in most of the stone inscriptions of the early Koryô period in (918-1392), many of which have survived to the present day.

One of the first in Korea to make rubbings on a wide scale was the famous Yi Dynasty epigrapher and calligrapher Kim Chonghui (1786-1856), more commonly known by his pen name, Ch'usa. He travelled widely in his own country and in China, discovering old monuments and making rubbings of them. His work was greatly admired in China, and much of it was first published there.

The technique of rubbing has of course spread to other countries as well. In Japan it has been highly valued by historians, archeologists, and epgraphers since the Tokugwa period (1615-1868). Further, the technique was developed there of reproducing solid objects, in which numerous rubbings were made of the different surfaces of the object, the various sheets being later combined in such a way as to re-create the experience of seeiog the original solid object.

The wet method of rubbing, by which all these rubbings were made, requires a great variety of materials, the most important of which are rice paper and ink. The ink (in Korean, *jumuk*) is a compound of pine-soot, castor oil, and mugwort powder which has been boiled down to the proper consistency for use. Other necessary materials are water, *tanbo* (a fist-sized wad of rice-chaff or raw cotton wrapped tightly in a handkerchief) turkish towelling, powdered tannin or alum, large and small paintbrushes, and a clothes brush.

Before proceeding with the main work of rubbing, the surface of the object is cleaned thoroughly, removing all dirt, mud, lichens, or other matter. Before placing the paper on stone or bronze objects that have been exposed to the heat of the sun, the surface of the object

is wetted with water. Next the paper is applied to the surface and made to stick fast by spreading water over it with a paintbrush. Sometimes it is difficult to hold the paper against the surface and do the brushing at the same time, and many prefer to apply the water by squirting it from the mouth while holding the paper flat against the surface with their hands.

After the paper has been made to adhere smoothly, all water bubbles and air pockets between the paper and the object are pressed out. The excess water is absorbed by rolling a tightly-wrapped turkish towel over the surface. In order to make the paper stick fast to the detailed portions of the inscription or relief sculpture, the paper is beaten lightly with the clothes brush until the outline of the design appears clearly.

The next step is to apply the ink. The ink is mixed with a small amount of tannin or alum powder, agents which serve to prevent blotting. The *tanbo*, dampened with this mixed ink, is then lightly beaten or pressed against the paper, starting from the outside and working inward. The application of ink begins while the paper is still a bit damp. Varying from object to object, the rubbing can be made to appear darker or lighter.

When doing a rubbing of a large object, it is preferred to cut the paper into sections and make rubbings of smaller areas, rejoining the individual sheets of paper later. In winter there is always the possibility of the water freezing and this danger is often avoided by using wine or alcohol in place of water as the dampening agent.

After the inscription or design has appeared evenly and clearly, the paper is removed very carefully from the surface of the stone. The creases are carefully smoothed out by hand. The paper is then placed between two sheets of newspaper and left to dry in the shade.

The wet rubbing method is excellent as a means of reproducing an original design or inscription; for many types of monuments it yields a result far cleaner and clearer than any other method. Although it is a time-consuming task, there is really no better or more accurate way of copying large stone or metal inscriptions.

Many inscriptions and pieces of relief sculpture are preserved on mountain cliffs or massive monuments that cannot be moved. Although these treasures are naturally enjoyed most by viewing them on the spot, rubbings enable us to have easily portable and transmittable copies that can be enjoyed anywhere at any time.

When properly mounted and displayed, they are an *objet d'art* almost as beautiful as the original. Indeed, in transferring an image from hard stone to soft and pliant rice paper, something that even the original did not have is created. Every rubbing is, in its own way, a unique piece of art.

SILLA DYNASTY

RUBBING

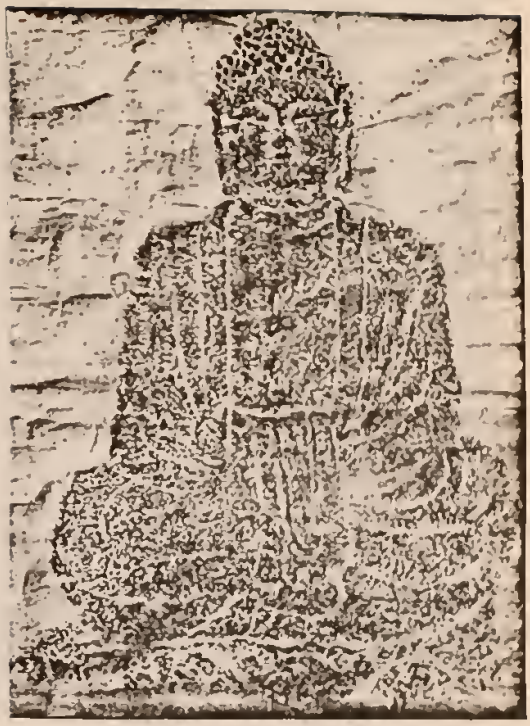
ILLUSTRATIONS

MONUMENT AT NAMSAN FORTRESS

SIZE: 58 x 100 cm
PERIOD: 6th century A.D.
LOCATION: Kyongju Museum
DETAILS: Inscription carved into natural granite stone. The oldest artifact represented in this collection, this stone inscription is the first known use of the "E-du" system of writing, a 6th century modernization of Chinese characters. Discovered by the author's father in 1934. The text is a vow, written by the builders of the fortress, pledging their lives to the strength of the walls.

DRAGON LINTEL

SIZE: 20 x 118 cm
PERIOD: 7th century A.D.
LOCATION: Kyongju Museum.
DETAILS: Carved stone lintel of a Silla period tomb door.



PORI TEMPLE SEATED BUDDHA

SIZE: 73 x 120 cm
PERIOD: 7th century A.D.
LOCATION: Namsan (South Mountain), Kyongju.
DETAILS: Carved into the face of a granite cliff at the site of Pori Temple.

WONWON TEMPLE ZODIAC

SIZE: 47 c 69 cm 47 x 69 cm
PERIOD: 7th century A.D.
LOCATION: On the stone pagoda at the ruins of Wonwon Buddhist Temple, Mowha-ni, Woedong-myon, Wolsong-kun.
DETAILS: Stone carving; one of 11 remaining zodiac figures. Pictured is the Ox image. (See photo page 1.)

FOUR DEVA KINGS

SIZE: 58 x 78 cm

PERIOD: 7th century A.D.

LOCATION: Near the ruins of Wonwon Buddhist Temple, Mowha-ni, Woedong-myon, Wolsong-kun.

DETAILS: Stone carving; one of the four Deva Kings (Lokapalas), guardians of the four Deva quarters, on a reconstructed stone pagoda (see photo page 1). Two have been destroyed; this is one of the remaining two.

KAMSAN TEMPLE ZODIAC

SIZES: Vary from 15 x 30 cm to 20 x 40 cm
PERIOD: 7th century A.D.
LOCATION: Kyongju Museum.
DETAILS: Carved detail aroung the circular stone base of a large seated Buddha statue. Six of the 12 are shown. The base was brought from the site of Kamsan Buddhist Temple but the statue of the Buddha was never found.

TOMB ZODIAC OF GENERAL KIM YUSIN

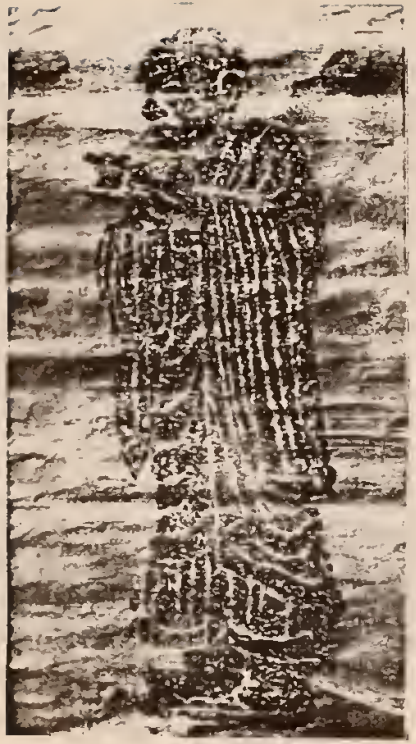
SIZE: 55 x 92 cm
PERIOD: 7th century A.D.
LOCATION: Tomb site, Chungyo-ri, Kyongju.
DETAILS: Stone carving; one of 12 stationed around the tomb. The general lived from 595 to 673 but his tomb was not constructed until somewhat later, during the reign of King Munmu, the 30th monarch of the Silla Dynasty. Pictured is the Goat image.

SEATED BUDDHA

SIZE: 42 x 57 cm
PERIOD: 7th century A.D.
LOCATION: Tongchon-ni, Kyongju.
DETAILS: Stone carving; one of a matching pair on the only remain block of a ruined stone pagoda.

CIRCULAR PEACOCK IMAGE

SIZE: 49 cm in diameter
PERIOD: 8th century A.D.
LOCATION: Kyongju Museum.
DETAILS: Carving on a long stone block; possibly a door lintel from a later addition to the Panwul Sung (Half-moon Castle) of King Talhae, the 4th monarch of the Silla Dynasty.



MONK FIGURE

SIZE: 58 x 110 cm
PERIOD: 8th century A.D.
LOCATION: Kyongju Museum.
DETAILS: Carving on a stone fragment of an arhats (Buddhist Rahan monk). Original location unknown.

TOMB ZODIAC OF KING KYONGDUK

SIZE: 55 x 84 cm
PERIOD: 8th century A.D.
LOCATION: Tomb site, Dokchon-ri, Naenam-myon, Wolsong-kun.
DETAILS: One of 12 stone statues surrounding the tomb of King Kyongduk. Pictured is the Dragon image. King Kyongduk, the 35th monarch of the Silla Dynasty, ruled from 742 to 765 A.D. during what is now considered the peak of the Golden Era of Silla.

ANGELS ON BONGDOK TEMPLE BELL

SIZE: 64 x 107 cm
PERIOD: 8th century A.D.
LOCATION: Kyongju Museum.
DETAILS: one of a matching pair on the cast bronze bell from Bongdok Buddhist Temple. This huge bell, with its wealth of cast detail, was commissioned by King Kyongduk (ruled 742-765) see tomb statues page 18) in the memory of his father, King Sungduk, the 33rd Monarch of the Silla Dynasty. The bell, however, was not completed until the reign of King Haegong, 36th ruler of Silla.

STANDING BUDDHA

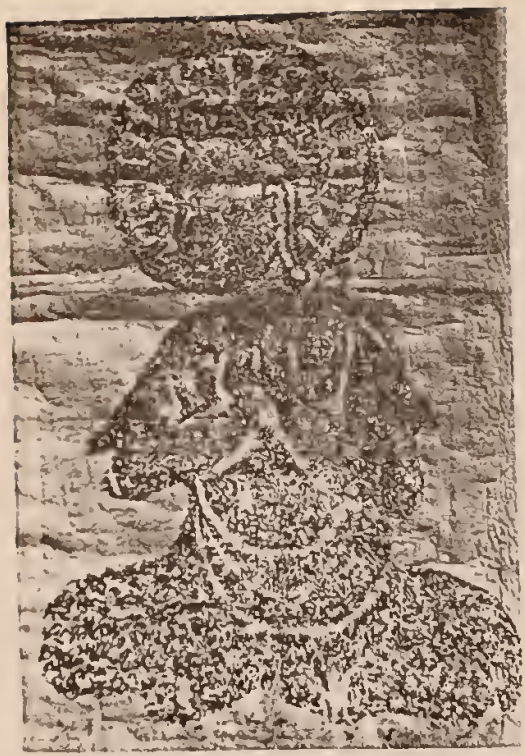
SIZE: Aprox. 30 x 60 cm
PERIOD: 8th century A.D.
LOCATION: Private collection, Songdongri, Kyongju
DETAILS: Carving on a fragment from a ruined pagoda.
One of four on a square stone.

HEAD OF BUDDHA

SIZE: 57 x 53 cm
PERIOD: 8th century A.D.
LOCATION: Kyongju Museum.
DETAILS: Carved granite fragment, most probably from Namsan (South Mountain) in Kyongju.

TOMB ZODIAC OF KING KWENUNG

SIZE: 48 x 78 cm
PERIOD: 8th century A.D.
LOCATION: Tomb site, Kwenung-ni, Waedong-myon, Wolsong-kun.
DETAILS: One of the 12 stone zodiac figures surrounding the huge burial mound. Pictured is the Horse image. Although it is called the tomb of King Kwenung, some scholars believe that Wonsung, the 38th monarch of the Silla Dynasty is actually hurried there.



TAP KOK SITTING BUDDHA

SIZE: 230 x 280 cm
PERIOD: 8th century A.D.
LOCATION: Tap Kok (Pagoda Valley), Namsan (South Mountain) Kyongju.
DETAILS: Carved into a granite cliff.

STANDING BUDDHISTIC FIGURE

SIZE: aprox. 15 x 20 cm
PERIOD: 8th century A.D.
LOCATION: Kyongju Museum.
DETAILS: Stone carving on a fragment from a temple. Possibly a Buddhist priestess. Original location unknown.

FLYING ANGELS

SIZE: 15 x 20 cm
PERIOD: 8th century A.D.
LOCATION: Kyongju Museum
DETAILS: Stone carving from a fragment of a ruined pillar pagoda. Original location unknown.

MARTYRDOM OF YI CHADON

SIZE: 30 x 115 cm
PERIOD: 8th century A.D.
LOCATION: Kyongju Museum.
DETAILS: Carving on a hexagonal stone block from Paekyul Buddhist Temple. The other five sides bear inscriptions telling of this 5th century convert's martyrdom. (Note his severed head on the ground and the blood spurting skyward.) Paekyul Temple was built originally by Queen Sunduk, 27th monarch of the Silla Dynasty, and later rebuilt during the Yi Dynasty.

TOMB ZODIAC OF QUEEN CHINDUK

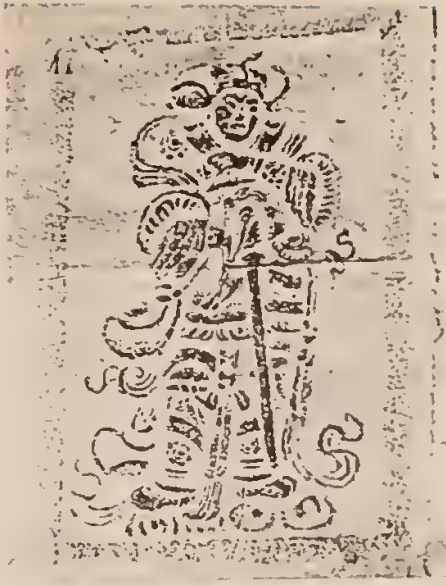
SIZE: 52 c 66 cm
PERIOD: 9th century A.D.
LOCATION: Tomb site, Gyu-ri, Hyon-kok-myun, Wolsong-kun.
DETAILS: The Dragon image; one of 12 stone statues guarding the tomb. Queen Chinduk was the 28th monarch of the Silla Dynasty, reigning from 647 to 654 A.D. The tomb was not constructed, however, until two centuries after her death.

TOMB ZODIAC OF QUEEN CHINDUK

The Rabbit image.
Details the same as the facing page.

TOMB ZODIAC OF KING HUNGDUK

SIZE: 57 c 87 cm
PERIOD: Late 8th or early 9th century A.D.
LOCATION: Tomb site, Yuktong-ri, Ankang-up, Wolsong-kun.
DETAILS: One of 12 stone statues guarding the burial mound of King Hungduk, 42nd monarch of the Silla Dynasty. King Hungduk ruled from 826 to 836 A.D. Pictured is the Rabbit image.



EIGHT DEVINE GENERALS

SIZE: 26 x 40 cm
PERIOD: 10th century A.D.
LOCATION: Pongamsa, Munkyon-kun, Kyongsan Pukto.
DETAILS: One of eight stone carvings of the eight Devine Generals around the base of the stone stupa at Pongam Buddhist Temple site.

ROOF TILES

SIZE: Varies; average diameter 20 cm.
PERIOD: All Silla Dynasty, between 500 and 900 A.D.
LOCATION: Private collections and museums.
DETAILS: Molded and fired clay. The round designs were found only on the last row of tiles, bordering the eves of the roof. Designs vary but are usually floral or abstract with an occasional animal figure such as dragon or snake.

NOT ILLUSTRATED

1. MONUMENT TO KING HUNGDUK
   (See tomb zodiac, page 29.) Five small fragments of a Chinese calligraphic inscription at the tomb of King Hungduk (ruled 826-836). Usually done all five fragments on one rubbing, similar to the roof tile sample on page 31.

2. MONUMENT TO KING MURYOL
   At the tomb of King Muryol (ruled 654-661) there are several monuments worth rubbing.
   A. A Chinese calligraphic inscription on stone. Aprox. 70 x 50 cm.
   B. An abstract cloud design around the tortoise base of the monument. Aprox. 20 x 100 cm.
   C. The posang flower on the base. 40 x 20 cm.
   D. The lotus flower on the base. 20 x 100 cm.

3. PONGDOK TEMPLE BELL RELIEFS (See Angels, page 19)
   The Posang flowers (2) and the striking point.

4. PAGODA RELIEF
   Stone carving of a pagoda in the Kyongju Museum. 7th century A.D. Aprox. 50 x 30 cm.

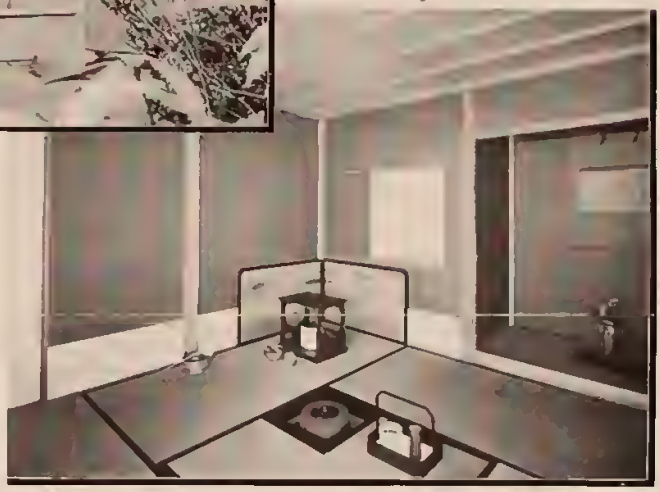
5. LION RELIEF
   A pair of standing lions, male and female. 7th century A.D. Each aprox 130 x 90 cm.

6. 7th CENTURY MAN
   The carved stone figure of an average citizen of 7th century Korea. Carved on Sangin Rock on Tansok Mountain, this early image is of great archeological value. 44 x 100 cm.

Tea-Ceremony House Sent To Sweden

↑ *Side view of the "Zui-Ki-Tei" tea-ceremony house. It was newly built and presented to Sweden by Mr. G. Fujihara*

Intenor view of the formal tea-ceremony room equipped with orticles necessary for
↓ *the tea-ceremony*



Snow view of the tea-ceremony cottage, showing two of the head corpenters who built it
↓ *and went to Sweden to rebuild it on its arrival there*

The tea-ceremony house donated to the Royal Ethnographical Museum of Stockholm is the personal gift of Mr. Ginjiro Fujihara, a foremost devotee of *cha-no-yu* and the President of the Oji Paper Company and the Japan-Sweden Society. The two Japanese carpenters engaged by Mr. Fujihara to go to Stockholm are specialists trained for the work of building cottages for the tea-ceremony. All the necessary utensils, as well as a typical stone lantern for the garden, were forwarded on the M. S. "Shantung," which sailed from Yokohama for Gothenburg on April 9th. The new house, which was set up temporarily in Tokyo, had the honour of being inspected on March 20, 1935, by H. I. H. the Prince Chichibu, Patron of the Japan-Sweden Society. Her Imperial Highness the Princess Chichibu was also graciously present and took a deep interest in Mr. Fujihara's gift to Sweden. It is expected that the house will be permanently erected in Stockholm early in September, 1935.

The name "Zui-ki-tei," which Prince Chichibu was pleased to give, is highly suggestive of the friendly relations existing between the two countries. Of the three ideographs composing the name, the first one "zui," which means "good omen," stands for Sweden, while "ki," which means "to shine brilliantly," is intended to indicate the Land of the Rising Sun. The third ideograph "tei" means "cottage" or "arbor." The name therefore may be poetically rendered as "Cottage of Auspicious Light." In christening the house His Imperial Highness Prince Chichibu had in mind the promotion of friendship between Sweden and Japan.

A small wooden tablet, on which the Japanese name is carved, constitutes an important part of the shipment. It is intended to be hung up below the gables of the tea-ceremony house.—*Photos by the courtesy of Mr. G. Fujihara.*

The Mirror In Japan

PART I

By D. M. Roger

BECAUSE the Japanese mirror is made of metal and is not easily destructible many have survived to the present time to throw light on the religions, art, superstitions and customs which have prevailed in the different epochs of Japanese history.

A visitor to Japan turning over objects in a curio shop might not immediately recognise as mirrors those dingy pewter coloured metal discs, smooth on one side and with usually an intricately moulded design on the other. In fact they are usually so tarnished and verdigrised as to have completely lost the semblance of a mirror, and we can guess that it was just the difficulty of keeping them bright enough for use that accounts for their being so quickly replaced by glass mirrors. Much as the knife-grinder and chair-mender comes round our streets today so the mirror polisher, carrying his stock-in-trade, uttered his special cry through the streets of Japanese towns enquiring for "mirrors to clean." Like paper windows, metal mirrors began to go out of use very soon after the country was open to foreign trade and glass was imported, and with the appearance of glass factories in Japan about sixty years ago metal mirrors soon became obsolete as toilet articles, though as objects of religious veneration they are likely to survive for some centuries yet.

The many different kinds of metal mirror can be examined in the art museums of Tokyo, Nara and Kyoto. They will be seen to vary in shape and size, some being as small as two inches in diameter some as large as two feet, and they may be square, round, five petaled (like a plum-blossom), eight petaled (like a hollyhock), six petaled or hexagonal, as thin as a wafer or as weighty as a shield. The most ancient may be of iron but for the most part they are made of white bronze (hakudo), copper with a large admixture of tin, or of other copper alloys containing lead, zinc and arsenic, and the face is, or has been polished

Metal mirror with chrysanthemum and water pattern and two cranes. On the face of the mirror a Boddha is faintly carved. There are two holes for the cord by which to hang it on the wall and a tortoise forms the centre slot (14th Century)

Metal mirror of Tokugawa Period (1567 1868) with handle bamboo-lapped. Rice field design

with mercury. The designs on the mirror backs are endlessly diverse and will be described elsewhere, the most elaborate and lavish being of Chinese origin. Metal mirrors were made in Japan as early as the Second Century B.C., and as late as the 19th Century but today the fine art of mirror-making is almost lost and it must be admitted that most of those now used for shrine furnishings are machine products made of untarnishable nickel!

Mirrors come flashing against the sun, the Heaven-Shining-Great August-Deity, through the stories of the deeds of the Gods of Japan on the Plain of High Heaven. There was a lesser sun god Hiruko, and sister of the Sun Goddess who was goddess of the Morning Sun. The Great-Male-Creating-Deity himself had for one eye the moon and for the other the sun, thus the Moon God and the Sun Goddess, Amaterasu, sprang from him. It is told that raising a white copper mirror in his hand the Great-Male-Creating-Deity produced from it a god, and raising it in the other hand he produced immediately another god, both of which had bright and beautiful natures. That the power of the mirror was known to the gods is again proved in the story, told still to every Japanese school child, of the Sun Goddess retiring in her displeasure to a rock hiding place. The eight hundred deities trying every art they knew to entice her from the rock commanded a metal smith to make a mirror from the stars, which they hung upon a tree near the rock so when at last she peeped out she looked unawares upon herself in the mirror and paused in delight. At that instant the muscular god held back the rock and drew her out of her hiding place and thereafter the mirror became more than ever esteemed amongst the gods for its magical powers. They esteemed also the curved beads and the sword, which three gleam-

The Sun Goddess emerging from the rock where she had retired in displeasure. On the tree are hung the sacred beads and the mirror used to entice her from her hiding place. *By Toyokuni*

ing things resemble the sun, the moon and the lightning flash and bestow the virtues of purity, benevolence and courage.

When the Sun Goddess, Amaterasu-Omikami decreed that her grandson Ninigi-no-Mikoto should go down to the Great Eight Island Country, Nippon, the Cradle of the Sun, she gave him these three shining treasures in solemn trust saying "Shouldst thou at any time desire to see me, look in this mirror; and rule the country with a pure lustre such as radiates from its surface." It was at last the grandson of Ninigi who conquered a part of the main island and became ruler of the country. He was Jimmu Tenno, first of the Imperial Line, a direct descendant of the Sun Goddess, inheritor of the treasures which thereafter became the three national emblems. Of the mirror Amaterasu said to him "Regard it as my spirit and neglect not to worship and make obeisance before it as to my own person." In the Sanctuary in the Imperial Palace in Tokyo there is enshrined still the mirror, known as the *Yata-no-Kagami*, symbol of the Spirit of the Imperial Ancestress, before which the Emperor does daily obeisance.

It was the 10th Emperor who fearing that the treasures were not secure in the Imperial Palace had a shrine built at Kasanui, in Yamato, to contain the mirror and the sword, reproductions of which he had made to keep in the palace. Another shrine was made by the 11th Emperor in Ise, to which these two treasures were removed, and it was the 12th Emperor who thought fit to build a separate shrine for the sword at Atsuta in Owari, leaving the mirror at Ise, where it remains to this day. These Shinto shrines at Ise and Atsuta are the first state shrines in the country, Shintoism (The Way of the Gods) being the religion of state in Japan.

We can see that from the worship of the sun itself as a Nature God, grew a worship of the Spirit of the Sun, the Goddess Amaterasu-Omikami, and that later came the conception of her disembodied spirit symbolised by the mirror, the actual mirror which is enshrined at Ise. Nippon claims the Sun as her Protector and the inspiration of the race, as well as the Ancestress of the Imperial Line. At critical periods in the nation's history the Spirit of the Goddess residing in Ise has manifested itself. When the mirror was taken from the shrine by one of the Guardian Priestesses and buried in the ground, a rainbow appeared springing from the spot where the mirror lay hidden. In the 13th Century when the country was threatened by a Mongol invasion a wind sprang up, coming directly from the Shrine of Ise, and blowing strongly turned back and destroyed the fleet of the would-be invader. The mirror of the Imperial Household is said to have escaped in the many conflagrations which occurred in the Imperial Palace at Kyoto, and never to have been damaged.

Shintoism has been described as the soul of the nation, for it is a religion which has grown and developed with the nation. At the very heart of it lies the mirror standing for the eternal truth. The conceptions of the virtues symbolised by the mirror have been influenced by other religious teachings coming into the country and the old myths too have been reinterpreted from time to time in order to satisfy the developing intellect of the people. In early Shinto the mirror demanded purity of soul; to the Buddhist in Japan it symbolised transient truth; in Confucian thought it represented the stainless lustre of wisdom. Today the mirror venerated in a Shinto shrine is known as the *Goshintai*, or Spirit Substitute. As one of the country's writers has said "To first love a thing, and then to understand what endears us to it, to value more what the thing represents than the thing itself, is to advance from the purely material evaluation to the æsthetic" which applies in some measure to the mirror and the hold it has over the mind of the Shintoist.

Ryohu Shinto (mixed Shinto) which was established in about 800 A.D. and lasted for over a thousand years, was a religious system which averted the conflict between Shintoism and the newer Buddhist religion by endeavouring to identify the old Shinto deities with the new Buddhist deities. In the Ryohu-Shinto temples and shrines, the Shinto architecture and the Buddhist mingled, and there are many of them to be seen in Japan today, though in the great Shinto Revival of 1871 the Buddhist emblems and priests were completely dislodged, the Shinto emblems reinstated to their original supremacy and Shinto then became the Religion of State, as it still is. Buddhism, however, came gradually back to its own and is a considerable force today.

There are three kinds of Shinto shrine: the domestic, found in every Shinto household; the communal or local, existing in the villages; and the state shrines which are the largest and most important. In any of them the Goshintai may be kept and once it is enshrined it is never again made visible. Such mirrors are first placed in a bag of

silk brocade, and usually in a smaller and a larger coffer of plain wood, the smaller in most cases being made of willow. The coffer is then fitted with a rich brocade cover and tied with cords and tassels of silk. In the household shrine it is a miniature thing, but in the larger shrines it is placed centrally on a raised altar and over it is hung a silk canopy, which is partly rolled up on shrine occasions. It is never moved from its position except in extreme circumstances though during festivals a mirror substitute may be carried through the streets. A thorough study of Shinto rites would be necessary to understand the mystic properties of the various other lesser mirrors kept in Shinto shrines. The *Goshimpo* is kept usually in a lacquer box and on occasion hung in view on a lacquer stand; the *Unsui* is mounted on a wooden stand carved with a design of cloud and water, tokens of purity, and is the visible form of the Goshintai.

The mirror came to be used in a number of different ways in Buddhist temples and ceremonies e.g. when regarded as an embodiment of Buddha, with the image of Buddha engraved on the face, it was called "Dankyo." Some images of Buddha have a mirror placed at the head as an aureole and sometimes a mirror is kept inside the image. In the ceremonies performed for the purification of land where a Buddhist temple was to be built evidently Buddhist sutras, mirrors and other emblems were buried as a means of purification for in some places mirrors have been dug from the foundations of temple buildings. Again mirrors were used by women as votive offerings at Buddhist temples, and many such mirrors may be seen at the Horyuji Temple near Nara, at the shrine dedicated to Yakushi, the Healer. It must also have been customary for women to throw their cherished mirrors into those sacred ponds found near to some of the shrines, where holy carp live unmolested, for from the bottom of some of these ponds which have dried up a number of mirrors have been dug out, some of them as much as 1,000 years old. It seems also that special mirrors were made for use as votive offerings, but they were never offered at Shinto shrines. One explanation of this may be that before the introduction of Buddhism, in the 6th Century, animals, birds and fishes were generally used as live offerings to the different Shinto gods, but such offerings would naturally not be acceptable to Buddhist priests, who condemned the taking of life, and other ways of propitiating the Buddha had to be sought. Mirrors of the period, too, had a certain grandeur more in keeping with Buddhist ceremony than with the restraint and austerity of Shinto. The use of live offerings in Shinto rites was finally prohibited by the Government in the 11th Century, but all kinds of foods continue to be offered to this day.

No doubt an imported mirror of the Meiji Period—late 19th Century—*By Yoshu Nangen*

The mythical mirror must have existed in Japan—if myths can be said to exist—about five hundred years B.C., coming probably in the minds or in the hands of those Central Asiatic peoples who were amongst the early discoverers of the islands. But the inhabitants were not commonly acquainted with the thing itself until after the Second Century B.C., when intercourse with China became more frequent and the Chinese bronze mirrors were brought into the country to become the highly prized possessions of the few. In excavations of dolmens in Western Japan many Chinese mirrors have been found and some of a cruder type, undecorated, which are believed to have been made in Japan. It is supposed the mirrors were buried with the dead to ward off evil spirits or for the use of the dead in the spirit world. The Chinese buried them with their dead as a protection against decay. Of the Chinese mirrors, those made during the Han and Tang Dynastys are the most wonderful pieces of workmanship, and many of them found their way to Japan, where specimens are still preserved. By about the middle of the Third Century when Japan was sending expeditions to Korea and Korean workmen were coming into Japan the art of making mirrors in Japan was advancing. In design they kept close to the Chinese and Korean originals, though a form with bells attached to the rim (Suzu Kagami) is thought to have originated in Japan. Copper was still a precious metal in Japan and the bronze brought from Korea at this time may have been used in mirror making, but it was some centuries before mirrors were anything but an enthralling rarity.

From the earliest association of the mirror with a solar myth, the appearance of Chinese mirrors in the country during and after the bronze and iron ages, the arrival of Korean mirror-makers during the First Century, the actual production of mirrors in Japan, we come to the beginnings of Japanese literature, the first records of history and legend compiled in 713 A.D. "The Kojiki" (History of Ancient Things) which contains some of the legends already referred to. The compiler puts in a good word for the mirror-makers giving them an august ancestress in heaven and naming them one of the groups of craftsmen who accompanied Ninigi-no-Mikoto on his journey to earth, since when there have always been mirror-makers and polishers attached to the Imperial Household. Over one hundred remarkably preserved and beautiful mirrors are kept in the Shoso-in at Nara, the Imperial Treasure House, rare examples of bronze casting, pearl and ivory inlay, lacquer, cloissone, gold and silver engraving, some of Chinese and some of Japanese workmanship, but experts disagree in authenticating these mirrors and particularly those with a grape-vine and seahorse pattern of Greek inspiration. A few show careful repairs for a thief at one time, having heard stories of the precious mirrors, broke in to the Treasure House, removed and wantonly damaged many of them. "The Kojiki" brings us to the Nara Period and in the four great epochs which follow, the Heian, the Kamakura, the Muromachi, the Tokugawa, distinctively Japanese mirrors were produced characteristic of the culture of the times. *(To be continued)*

Feb 1991, pg 74-103

Korean art: bold and beautiful

Masterpieces of the 18th century reveal the depth and vitality of this ancient culture's renaissance

Korea is a survivor, in spite of the fact that–even today–it is torn apart. Located at a strategic geographical crossroads–China to the west, Manchuria to the north and Japan only 130 miles to the east–this small, mountainous peninsula endured countless invasions and occupations through the centuries and still maintained its own culture. With the bedrock of its own language and an enduring belief in shamanism, Korea borrowed from China's model, adopting first Buddhism, and then Confucianism. Korea also contributed to other cultures–if sometimes unwillingly–as when the troops of invading Japanese warlord Toyotomi Hideyoshi went home in the 1590s with scores of captive Korean potters because he was so enthralled with the ceramics he found there.

But with the overthrow of Ming China by the barbarian Manchus in 1644, Korea faced a new kind of crisis–an identity crisis. The sense of loss, writes historian JaHyun Kim Haboush, "was comparable to that experienced by the Christian world after the loss of the Holy Land to the Muslim world." During a tumultuous and often bloody half-century, the court, bureaucracy and scholars struggled over what it meant to be the keeper of, rather than a satellite of, the Confucian world order. Korea emerged from this soul-searching in the early 18th century

In self-portrait, poet-artist Yun Dusо confronts viewer with intense directness

Yun Yong-soo Collection, Daejeon

with a renewed sense of self—an awakening that fueled a century-long renaissance in the arts.

It is this era that is brought to life by a major exhibition, "Korean Arts of the Eighteenth Century: Splendor and Simplicity," which is now traveling in the United States. Jointly organized by the Asia Society Galleries in New York, where it opened last year, and the National Museum of Korea, the show will be at the Smithsonian's Sackler Gallery from February 20 through May 15 and will then move to the Los Angeles County Museum of Art. On display are not only paintings—scrolls, screens, album leaves—but also other intriguing and beautiful objects, from a lacquered wood cosmetics chest, to an inkstone in the shape of a flat-bottomed ferryboat, to cloth *pojagi*, which were used to wrap bedding or other bundles (like quilts, they were pieced together by housewives).

The paintings in the show, of which a selection is shown here, express the mood of the century with astonishing range and virtuosity. There is the riveting immediacy of a self-portrait by Yun Duso (p. 99), who used a mirror as he painted, while in the scenes of everyday life there is humor and, at the hand of Sin Yunbok, a touch of the risqué.

Among the many masterpieces is the magnificent scroll *Twelve Thousand Peaks of Mount Kumgang* by Chong Son, founder of the true-view landscape painting movement. Works such as this, depicting Korea's beloved natural places, served as mementos of a visit or, for those unable to make the journey, as a substitute for the real thing.

It's sobering to realize that even today, as Korea once again finds itself in turmoil, this painting of Mount Kumgang still serves South Koreans as a substitute: the actual mountain is north of the DMZ and thus off-limits to them. Instead of going to the mountain, their pilgrimage is to the museum outside Seoul where the scroll hangs when it's at home. Along with other great works of art, this painting continues to remind them of who they are.

Constance Bond

Ho-Am Art Museum, Yongin

Kansong Art Museum, Seoul

In *Women on Dano Day*, Sin Yunbok shows women relaxing as men spy on them; his erotic themes are said to have displeased the Bureau of Painting.

Books and Scholar's Utensils, an eight-fold screen by Lee Hyongrok, is a dazzling example of decorative painting. Among displayed objects are Chinese porcelains, much admired by Koreans

Royal Museum, Seoul

The Universe in perfect harmony was theme of a pair of four-fold screens that was placed behind Korea's ruler; here, in a detail of *Sun, Moon and Immortal Peaches*, the sun warms the sacred land

Onyang Folk Museum, Onyang

Painting of the Big Dipper, almost eight feet long, is believed to have been used by the shamans of Seoul in a ritual for the well-being of the king.

Dokwon Art Museum, Seoul

Kim Hongdo and Im Huiji collaborated on *Tiger and Bamboo*; forceful brushstrokes for flexible bamboo complement softness of fierce tiger.

Kansong Art Museum, Seoul

Chaos reigns in Kim Duksu's *Chasing a Cat* as an elderly man, trying to stop the culprit with his pipe, falls off porch with the mat he's weaving.

Twelve Thousand Peaks of Mount Kumgang, a scroll painted by Chong Son, is bird's-eye view of a place much loved by Koreans since ancient times

Museum, Yongin

THE CRUSADER.

Pro Labore et Justitia.

NEW ORLEANS, LA., SATURDAY, JULY 19, 1890.

...it is always a pleasure to me to look ... the good our fellow citizens have done, and it should be the duty of all to preserve and cherish the memory of their gallant deeds."

WAS IT A MEASURE OF REVENUE?

The Congress of South Carolina ... the passage of the negro ... bill in the Senate, and when ... that the Democrats would let pass ... as punishment to the colored people, the character of it ... was pinioned on two counts.

1st That the Republican Senators had voted for the Lottery.

2d That the Republicans in Washington had voted for the force bill.

If the vote in the Senate was prompted by such a motive, we would be curious to know what cause actuated that green in the House? The more reasonable hypothesis would be that the Negro stands in the same relation with the white as that which, according to the fable, exists between the wolf and the lamb.

All the exegesis and sophistries advanced on the question are just so many unnecessary efforts which ... ly serve to conceal the real ... We did not hear what reasonable ...

THE STATE

Homer Adolph Plessy

June 8/92

Viol. Sec. 7 Act III, 1890.

PROSECUTOR:

Rec. C. C. Cain

DECISION

Examination waived

C. C. D. B. 500

Examination waived. Committed to the Hon. the Criminal District Court for trial as charged. Bail 500

June 8, 1892.

(Signed) A. R. Martin

First Recorder's Court

COLORED

Service

...EANS, LA., TUE...

...UPREME COURT

...PUTS APPRO...

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...ase May Be Carried to Washington on Appeal.

The ... supreme court yes...

THE VIOLATION

—OF A—

Constitutional Right.

PUBLISHED BY AUTHORITY

—OF THE—

...CITIZENS' COMMITTEE

EAST LOUISIANA RAILROAD CO.

EXCURSIONS $1.00. —TO THE— GREAT ABITA SPRINGS. E. S.

Section No. 19117

STATE OF LOUISIANA

versus

Homer Adolph Plessy

INFORMATION FOR

Violating provision of Act No. 111 of 1890

Viol. Dec. 21st 1892

IN THE WRONG COACH

A Snuff-Colored Descendant of Ham Kicks Against the "Crow" Law